

20th Century American Drawings

Five Years of Acquisitions



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Paul Cummings

20th Century American Drawings
Five Years of Acquisitions

Whitney Museum of American Art, New York

20th Century American Drawings: Five Years of Acquisitions

Whitney Museum of American Art

July 28-October 1, 1978

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Summertime*

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In the fall of 1973, it was decided that the activities associated with collecting, studying, and exhibiting prints and drawings at the Whitney Museum of American Art should be reviewed and clarified in terms of the most productive use of our resources. Since the Metropolitan Museum of Art and the Museum of Modern Art have outstanding collections of twentieth-century American prints as well as research and study facilities, it seemed that our energies should be restricted in this field. Accordingly, it was decided that for the present time we would collect prints by artists already represented at the Whitney Museum and whose prints are an important aspect of their entire oeuvre. This decision is reviewed annually.

Attention is increasingly directed toward drawing as a primary mode of expression rather than as a subordinate art form, but comprehensive public collections of twentieth-century American drawings are few. The Whitney Museum can therefore make a definite contribution to the appreciation of American art by building an outstanding collection in this field. When the decision was made about five years ago to pursue this objective, the response by both collectors and the public was extremely encouraging, supporting our effort to assemble this resource for future programs of the Museum.

A primary concern in our acquisition of drawings is to build a collection that reflects the major accomplishments of twentieth-century American artists. We also want to expand upon both the present strengths of the Permanent Collection and the established and con-

tinuing achievements in our exhibition program. For example, the Museum, mainly through the generosity of Jean and Howard Lipman, has the most comprehensive public collection of twentieth-century American sculpture. In order to enhance our ability to interpret this major aspect of the Permanent Collection we have paid special attention to drawings by sculptors.

This exhibition, organized by Paul Cummings, is a testimony not only to curatorial ability but also to the generosity of donors who recognize that the aims we are striving for will ultimately make a contribution to the appreciation of artistic accomplishment in our times.

We continue to benefit from the advice of the members of an outstanding Drawing Committee. Their knowledge and vision and interest in having the Museum collect, study, and exhibit works on paper as primary works of art has made the drawing project one of the most valuable recent additions to the importance of the Museum. This catalogue is generously supported by three members of the committee, Vera List, Walter Fillin, and Leonard Lauder. It is a pleasure to thank the Drawing Committee members for their encouragement of the activities of the Whitney Museum. This exhibition and catalogue which are a tribute to their contributions of time and expertise.

Tom Armstrong
Director



Lucas Samaras, *Extra Large Drawing #2*, 1975

Drawings have received increasing attention at the Whitney Museum of American Art during the past five years. This checklist catalogues over 200 works on paper, except for prints, to enter the Permanent Collection since 1973. The starred items are in the exhibition. A brief review of some of the history of these years shows that when the 1973 *Catalogue of the Collection* was published the drawing collection consisted of approximately 750 works. It now stands at almost 1000 items; during this half-decade twenty-five percent of the collection has been built. The Museum's collection of twentieth-century drawings is one of the most extensive of its kind in the nation. Its enormous growth indicates a strong commitment of the Whitney's director, Thomas N. Armstrong III, whose decision it was to focus on this aspect of the artists' creativity. The Museum has been aided by many individuals, among whom are the members of the Drawing Committee and those who have contributed works of art or funds toward their purchase. We extend our gratitude to these devoted supporters and hope that their interest will continue and develop. The checklist designates those patrons who have so generously supported the development of our collection.

It has been five years since *American Drawings 1963-1973*, organized by Elke M. Solomon, surveyed a decade of ideas and images expressed through the work of eighty-seven artists. This exhibition was followed by *In Honor of John I. H. Baur, Promised and Donated Works of Art* on the occasion of Baur's retirement as Director of the Whitney. Several works from

that show are to be seen in the present one. I selected the exhibition *Drawings from the Collection, 1975*, which presented sixty major works of the twentieth-century selected from the Permanent Collection.

Two exhibitions were held which presented drawings during the bicentennial year. In *200 Years of American Sculpture* some three dozen drawings augmented the three-dimensional work of the artists. The first history of American drawings and watercolors, written by Theodore E. Stebbins, Jr., served as the source of the exhibition *American Master Drawings and Watercolors*. This exhibition, which reviewed works on paper from Colonial times to the present, was arranged by Stebbins. Both his book and the exhibition were sponsored by The Drawing Society with aid from the National Endowment for the Arts. Charting the developments of drawing in America from the late sixteenth century, the show emphasized the impressive breadth and variety of our graphic tradition, indicating at the same time innumerable possibilities for scholarship in the coming decades. *Recent Drawings by Younger Artists, 1978*, held in the lobby gallery, investigated the work of eight artists under the age of thirty-five. Drawings have also been included in most of the Permanent Collection survey exhibitions organized by Patterson Sims in the past two years.

In the autumn of 1976, a Drawing Committee was formed at the suggestion of Leonard Lauder, a Trustee of the Museum. Dr. Jules Prown, professor of art history at Yale University and a Museum Trustee, was designated chairman. The purpose of the commit-

20th Century American Drawings: Five Years of Acquisitions

tee, whose members are Richard Brown Baker, Walter Fillin, Victor Ganz, Leonard Lauder, Vera List, and Stephen D. Paine, is to comment and advise on programs related to the drawing department and on acquisitions. Its clearly stated advice has proved invaluable. We applaud its commitment and rely upon the expertise and experience of its members.

To increase the collection is only one aspect of our program. For a museum to be a living institution, its collection must be used in the public interest or the museum becomes merely a warehouse. The aims of collecting for a public institution differ from those of a private individual. Curatorial connoisseurship must be receptive to the propositions of diverse schools of thought, to dissimilar sensibilities, to shifts in fashion, to the new as well as to the old. It is incumbent upon curators to consider carefully the work of those whose contribution might be obscured by the fashionable vagaries of one school of criticism or another. Drawing in all its manifestations should be considered: sketches, preparation drawings, sequential studies that lead to a finished work, presentation drawings, and even drawings made in the classroom. An important collection should reflect a broad understanding of the artist's graphic production. A small sketch is often more telling than a highly refined painting. Drawings exist because they accomplish things not achieved by painting or sculpture.

Acquisitions, even those by museums, are the results of personal decisions. Choices are sometimes indicated by the quality and direction of an institu-

tion's other collections. At the Whitney Museum, there is a major collection of twentieth-century sculpture. It is not difficult, therefore, to understand that we would collect drawings by sculptors in order to increase the depth of our experience of their work. The painting and print collections offer similar opportunities. Public collections are built by interested, generous patrons. The acquisition of each work of art that enters a museum is the result of the positive action of several individuals, all representing an appreciation of the artist's accomplishments. Public collections are built by private initiative.

Among the many works listed herein are some I would like to comment on as representative of the additions to our collection. Maurice Prendergast ranks as one of the brilliant turn-of-the-century watercolorists. *Madison Square, New York*, 1901, was made during the years Prendergast was visiting the city to paint. It was in New York that he became friendly with William Glackens and other members of the Eight, who shared his enthusiasm for the city and its masses of people. In contrast to Prendergast's dense rhythms is the short nervously energetic line that characterizes *Sawing Wood*, c. 1908, by Marsden Hartley, who produced dozens of drawings in this mode. A sculptor, Elie Nadelman, drew with a finely controlled line reminiscent of that of engravers. *Standing Figure, Draped*, c. 1910, displays Nadelman's long flowing arabesque line in contrast to a short hooked one in massed hatching delineating planes; the white of the page remains as highlights. Nadelman drew with ease

and captured something of the play of light seen on his bronzes. The folk art of Russia as transformed by cubism, which produced the Russian constructivism that influenced Louis Lozowick, is apparent in the patterned rhythms of the flat planes that comprise his fantasy, *New York*, c. 1923. An early proponent of abstract art in America, Lozowick shifted between abstraction and figuration during much of his career. Cubism was well established as a modern movement when Jan Matulka produced *Cubist Still Life with Guitar*, an undated work, possibly of the late 1920s or early 1930s. He constructs an image with planes built up of lines massed into dark tonal surfaces, in contrast to the cubists, whose drawings generally were composed of short pen strokes accumulated into light infused planes. Collage has traditionally lent itself to expressions of humor through its ability to allow for quick, serendipitous shifts. *The Critic*, 1925, by Arthur Dove, is an early example of American collage wherein Dove's biting humor depicts a portly, top-hatted monocled critic skating from place to place accumulating art experiences with a vacuum cleaner. The subject is contained between two columns of auction notices, which suggest a cynical attitude toward the art market, if not toward criticism. During the 1920s, Charles Sheeler evolved as the leading protagonist of an image derived from the use of clean surfaces, precise, geometric descriptions of nature, shallow space and still, unmodulated light. Henry McBride's repeated use of the work "precisionist" as applied to the work of Lozowick, Sheeler, Spencer, and others

could also describe the work of Earl Horte. His unfinished watercolor *Chrysler Building under Construction*, 1931, manifests the vigor of precisionism, but suggests also a strong motivation toward abstraction, an impulse the others failed to develop. In Grant Wood's study for his mural *Breaking the Prairie* in the Iowa State University Library in Ames, a bland country humor informs the spirit of his images; the graphic scheme is suggestive of the art of the Middle Ages. The formal organization of the mural is heightened by the refined luminous beauty of the surface. The early work of Willem de Kooning, like so many modernist artists, is eclectic. *Untitled*, c. 1937, a drawing with gouache of pastel colors, forecasts the palette he would later utilize so brilliantly. Flat patterning suggests an interest in neo-plasticism and contrasts with biomorphic shapes. Spanish-born Federico Castellón developed as an American surrealist in the late 1930s in New York. Self-taught, influenced by Dali, he evolved his own imagery, drawing fantasy-filled dream worlds of decay, obsession, and transformation in a meticulous personal style. An artist who never worked in a figurative idiom is Ad Reinhardt, whose early geometric collage with its neo-plastic influence and mat colors forecast his later use of closely valued flat abutting colored planes in an airless space illuminated by a controlled interior light. Reinhardt, whose series of visual puns for newspapers and art magazines will be discussed below, was one of the few Americans to explore abstract collage before 1940.

Mid-century brought the surrealists to New York.

Piet Mondrian and other European artists were influential in the development of post-World War II American art. Several native-born American traditions continued, oblivious to the modernist influence exerted by these artists. By comparing the work of Charles Burchfield to that of Robert Smithson from 1940 to 1970, a change in what artists considered the “nature” of art is apparent. These differing philosophies can be explored, often in their infancy, in several drawings in the present exhibition.

Winter Light, Backyard, 1949–60, a work of Charles Burchfield’s, spans one of the most inventive decades in American art. Always close to natural images as the vehicle for his expression, Burchfield persistently studied the changes of season and the shifting of light throughout his career. In this simple composition sunlight pierces the buttermilk sky of winter, illuminating the tree, the drawing’s central image. Each brushstroke, though delicate in tone, is executed with strength. Reinhardt’s series of visual commentaries for various publications combines words and images with the wit and insight that spring from an acute perception of the art world. The humor of Reinhardt’s critical stance, as exemplified in *Our Favorites*, 1952, does not decry the value of art. A small page filled with exuberant sketches by Theodore Roszak dramatically shows the evolution of the artist’s sculpture *Vertical Construction*, 1943, also in the Museum’s collection. The sketches, made in 1940, evidence the slow maturation of Roszak’s constructivist phase. An avid traveler, Georgia O’Keeffe often

makes thumbnail sketches during flights from one city to another. She later selects examples to work up into charcoal drawings, such as *Drawing IV*, 1959, and, not infrequently, some of these become paintings. Claes Oldenburg is one of the most inventive draftsmen of our era. His drawing *Bicycle on Ground*, 1959, forecasts several attitudes that later appear in this sculpture. Oldenburg’s interest in basic elemental forms—circles, rectangles, cones, ovals—recurs in the recumbent shapes of his soft sculpture and in later works in steel, which are humanized by his use of everyday objects transformed. The gestural quality of the brushstrokes in Franz Kline’s painting is always apparent in the best of his drawings. In *Untitled*, 1960, the energy expended in making the line is retained by and communicated through the image. The soft black luminous quality of the ink enriches this work, whose lines are transfixed in space. The coruscated surface exemplified in so much of abstract expressionism is used in a contrasting manner by Walter Murch in *Melon*, 1962. Seemingly arbitrary droplets of color rely upon light to form an image in our minds. *The Great American Dream: New York*, 1966, a frottage drawing by Robert Indiana, was made by putting color on a page that was placed on a textured surface. The concept of the sign remains explicit in Indiana’s work. A moralist among pop artists, Indiana uses words as both patterns and still-life images to convey his message. Robert Morris’s carefully executed *Drawing for Earth Project*, 1969, depicts a proposal for a landscape project consisting of jet

engines, trenches, and a dust cloud set in terrain adjacent to a marsh. The drawing, which can be read like a blueprint, documents a project so far unrealized. Also concerned with the definition of art and the use of landscape is Robert Smithson, whose drawing *Mud Flow*, 1969, suggests an alteration of nature by filling a sandy rock-strewn ravine with thick flowing mud.

The decade of the 1970s displays the mutability of art. A loss of the energy of vanguardism has bred a capricious individualism, seemingly uninformed by either cultural awareness or discipline. This directionlessness has been excused under the license supposedly granted by Marcel Duchamp. No critic has emerged to espouse or to challenge these new movements. The bland acceptance of anything as "art" if it is so called has produced confusion not only among young artists, but frequently among those individuals who consider the artists' production in a historical context. Many creative individuals looking for imagery have turned to alien cultures for inspiration, thus only to discover an inspiration that deteriorates in usage.

An artist whose work is allied to pop art through the use of signs, words, and everyday objects illuminated by a cool curious light is Ed Ruscha. *Motor*, 1970, a drawing of paper ribbon letters considered as either still life or sculpture, evidences a feeling of the ephemeral nature of paper. In contrast to the delicate spirit of the Ruscha, Richard Serra's *Untitled*, 1972, establishes an image through forceful application of layer upon layer of black lithographic crayon. The

gray smudged textured edges retain elements of the artist's effort; the black triangle is counterbalanced by the white of the page. A persistent tension is established. Two late works by Alexander Calder, drawn with the artist's usual verve, are typical in color and consistent with the graphic elements often represented in his mobiles. *Contour Plowing*, 1974, with its interplay of negative and positive space, indicates movement not unlike Calder's mobiles. *Four Black Dots*, 1974, shows us four black circles adjacent to an area of focused radiating energy marked by the broad line Calder uses so effectively. A word as subject upon which to hang the drawn line exists in *Extra Large Drawing #2*, 1975, by Lucas Samaras. Ink is extruded on the page to delineate letters redesigned by his imagination. Embellished with byzantine twistings and turnings, a once-traditional type face has become the vehicle for an introspective drama. Samaras's are in complete contrast to the open freedom of Ruscha's letters and words. Recently few artists have considered the human figure with as much imagination and authority as Philip Pearlstein. In his watercolor, *Male and Female Models on Greek Revival Sofa*, 1976, figures of anonymous specificity and furniture interact to establish a strained intense atmosphere. The several artificial light sources suggest a feeling of unrelatedness, though the models are presented in bold proximity. The effect is enhanced by the angle at which the figures are placed. A sculptor's drawing, *Installation Study for Any Rectangular Space: Accumulated Vision: Boundaries Designated (Configurations Indicated)*,

1977, by Barry Le Va is a plan for an environmental installation of accumulated fragments placed in any space subject to the limitations set forth in the title of the work. Le Va implies that any given rectangular space can contain the work, thus indicating that the idea is of greater consequence than either the drawing or the actual construction of the installation. The drawing confronts us with an intense graphic beauty.

Through the few works mentioned above I hope to have indicated the broad range of the drawings that have come to the Museum in the past five years.

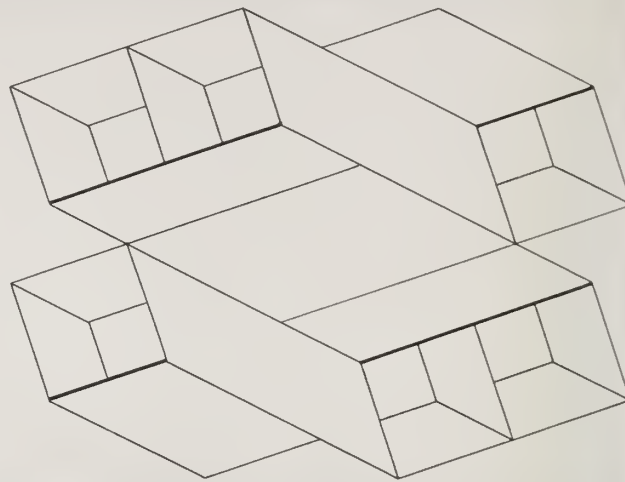
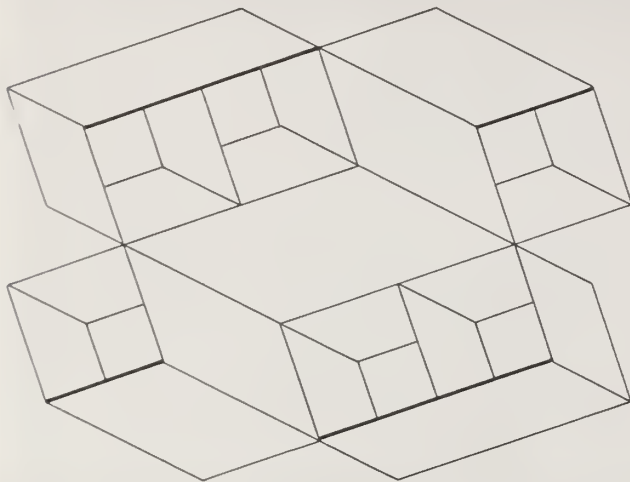
Beyond the accumulation of data—dates, sizes, and materials—what is desired is that these works be looked at, considered, experienced. How have these artists enriched our culture? We can learn from these works of art only by translating their expression into the substance of personal use.

The exhibition will, I hope, provide a cheerful experience and this catalogue will serve as a suggestion to provoke a deeper consideration of American drawings of the twentieth century.

Paul Cummings
Adjunct Curator, Drawings

Acquisitions of Drawings and Works on Paper, 1973-1978

Dimensions are in inches, height preceding width, with centimeters given in parentheses. Asterisks indicate works in the exhibition.



Josef Albers, *Pair D*, 1958

12 Josef Albers (1888-1976)

**Pair D*, 1958 (illus)

Ink on paper, 11½ x 22⅞ (39.2 x 58.1)

Gift of Richard Brown Baker 77.3

William Allan (b. 1936)

**Untitled*, 1972 (illus)

Watercolor on paper, 18½ x 25¾ (47 x 65.4)

Richard and Dorothy Rodgers Fund 74.18

Carl Andre (b. 1935)

**Untitled*, 1967 (illus)

Pen on graph paper, 10¼ x 12¾ (26.1 x 32.4)

Gift of Benjamin Sonnenberg 78.42

George Ault (1891-1948)

Salem Bridge, 1917

Watercolor on paper, 9¾ x 13½ (24.8 x 34.3)

Gift of Virginia M. Zabriskie in honor of John I. H. Baur 74.59



Willem de Kooning, *Untitled*, c. 1937

Mrs. Park's Barn, Woodstock, 1933

Pencil on paper, 9¾ x 11¾ (24.8 x 37.5)

Gift of Mr. and Mrs. Maurice Vanderwoude in honor of
John E. H. Baur 74.58

Milton Avery (1893-1965)

Racing Sails, 1960

Watercolor on paper, 22¾ x 34¾ (57.8 x 88.3)

Lawrence H. Bloedel Bequest 77.1.2

Peggy Bacon (b. 1895)

Juliana Force, 1931

Charcoal on paper, 16¾ x 13⅞ (42.6 x 35.2)

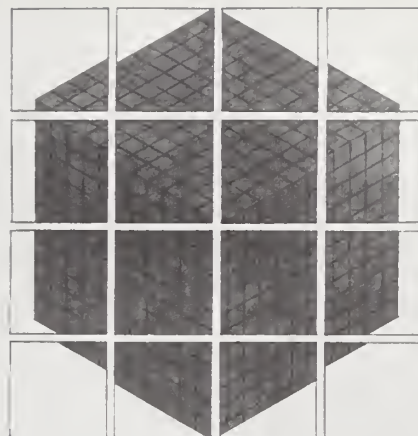
Gift of Mr. and Mrs. Joshua A. Gollin 74.84

Will Barnett (b. 1911)

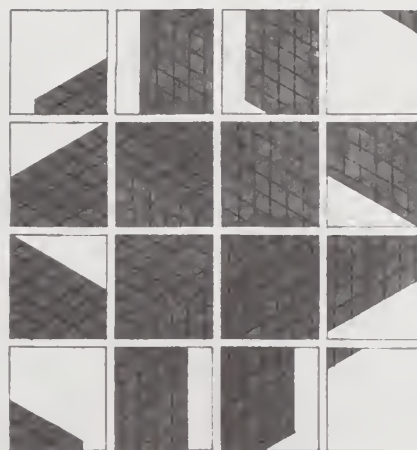
**Study for Introspection* (5733), 1972

Pencil on paper, 32¼ x 24 (81.9 x 61)

Gift of Mrs. Jacob M. Kaplan 76.37



ISOMORPH (1966-67)
PLAN FOR A PHOTO PIECE
(SHEET 1 OF 2)
MEL BOCHNER



ISOMORPH (1966-67)
PLAN FOR A PHOTO PIECE
(SHEET 2 OF 2)
MEL BOCHNER

Mel Bochner, *Isomorph* (1966-67) *Plan for a Photo Piece*, 1966-67

Mel Bochner (b. 1941)

**Isomorph* (1966-67) *Plan for a Photo Piece*, 1966-67 (illus)
Pen and colored inks on graph paper; two sheets, each 13 x 19
(33 x 48.2)

Gift of Norman Dubrow 77.101

**Intransitive Five (The Two)*, 1975

Gouache on rag paper, 10 x 14 (25.4 x 35.6)
Gift through the Creative Artists Public Service Program 77.79

Frank Boggs (1855-1926)

Untitled, 1920

Watercolor on paper, 12¾ x 15¾ (32.4 x 40)

Gift of Mr. and Mrs. Morton Ostow 73.76

Blythe Bohnen (b. 1940)

Untitled, 1974

Graphite on paper, 28½ x 22½ (72.4 x 57.2)

Gift of the artist 74.126



Byron Browne, *Woman with Hairbow*, 1937

Abstract Collage, 1937-38

Paper, collage, tempera, ink on paper, 6 x 8 $\frac{7}{8}$ (15.2 x 22.5)

Gift of the artist 77.111

Two Preliminary Sketches for Mural, 1937-38

Tempera on paper, 9 $\frac{1}{2}$ x 9 $\frac{3}{4}$ (24.2 x 24.8)

Gift of the artist 77.112

Compotier II, 1938

Tempera on paper, 12 $\frac{7}{8}$ x 9 $\frac{7}{8}$ (32.7 x 25.1)

Gift of the artist 77.115

**Mural Sketch for Central Nurses Home, Welfare Island*, 1938

Casein, tempera on board, 5 $\frac{3}{8}$ x 16 $\frac{1}{2}$ (14.3 x 41.9)

Gift of the artist 77.114



Charles Burchfield, *Winter Light, Backyard*, 1949-60

18 Howard Buchwald (b. 1943)

Untitled, 1973

Graphite on paper, 32 x 22½ (81.3 x 56.2)

Purchase 74.17

Fritz Bultman (b. 1919)

Laurel—Spiral, 1973

Pencil on paper; two sheets, 34 x 40 (86.4 x 101.6) overall

Anonymous gift 74.93

Charles Burchfield (1893-1967)

418-J2, n.d.

Pencil on paper, 17 x 2½ (43.2 x 6.5)

Gift of the Raydon Gallery in honor of John I. H. Baur 74.7

Whitney (In Deep Woods), n.d.

Pencil on paper, 8 x 5 (20.2 x 12.7)

Gift of the Raydon Gallery in honor of John I. H. Baur 74.6



Federico Castellón, *The Bed*, 1937

Doodle with Stars, 1916

Pencil on paper, 5¾ x 8¾ (14.6 x 22.2)

Gift of the Raydon Gallery in honor of John I. H. Baur 74.5

**Cottages in the Winter Rain*, c. 1920

Watercolor on paper, 17 x 30½ (43.2 x 77.5)

Gift of Charles Simon 77.118

Dawn, 1926

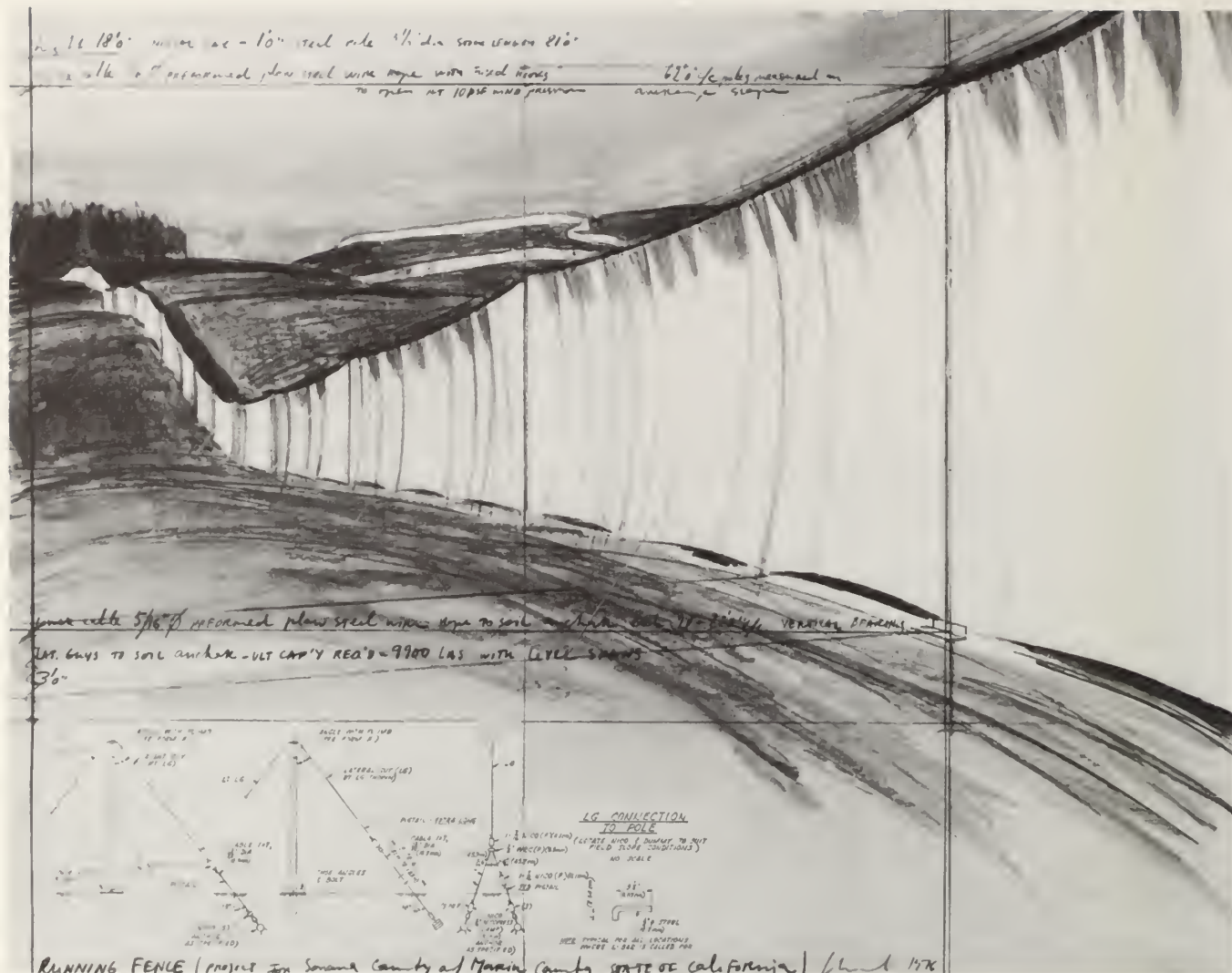
Watercolor on paper, 11¾ x 17¼ (28.9 x 43.8)

Gift of Charles Simon 77.116

Night Scene with Clouds, c. 1929

Watercolor on paper, 18¾ x 26¼ (46 x 66.6)

Gift of a Trustee in honor of John I. H. Baur 76.30



Christo, Running Fence, Project for Sonoma County and Marin County, State of California, 1976

20 *Night Scene, 1935

Watercolor on paper, 16 1/8 x 26 1/4 (40.9 x 66.7)

Gift of Charles Simon 77.117

*Goldenrod in December, 1948

Watercolor on paper, 25 3/4 x 39 3/4 (65.4 x 100.1)

Gift of Flora Whitney Miller in honor of John I. H. Baur 74.62

*Winter Light, Backyard, 1949-60 (illus)

Watercolor on paper, 40 x 26 (101.6 x 66)

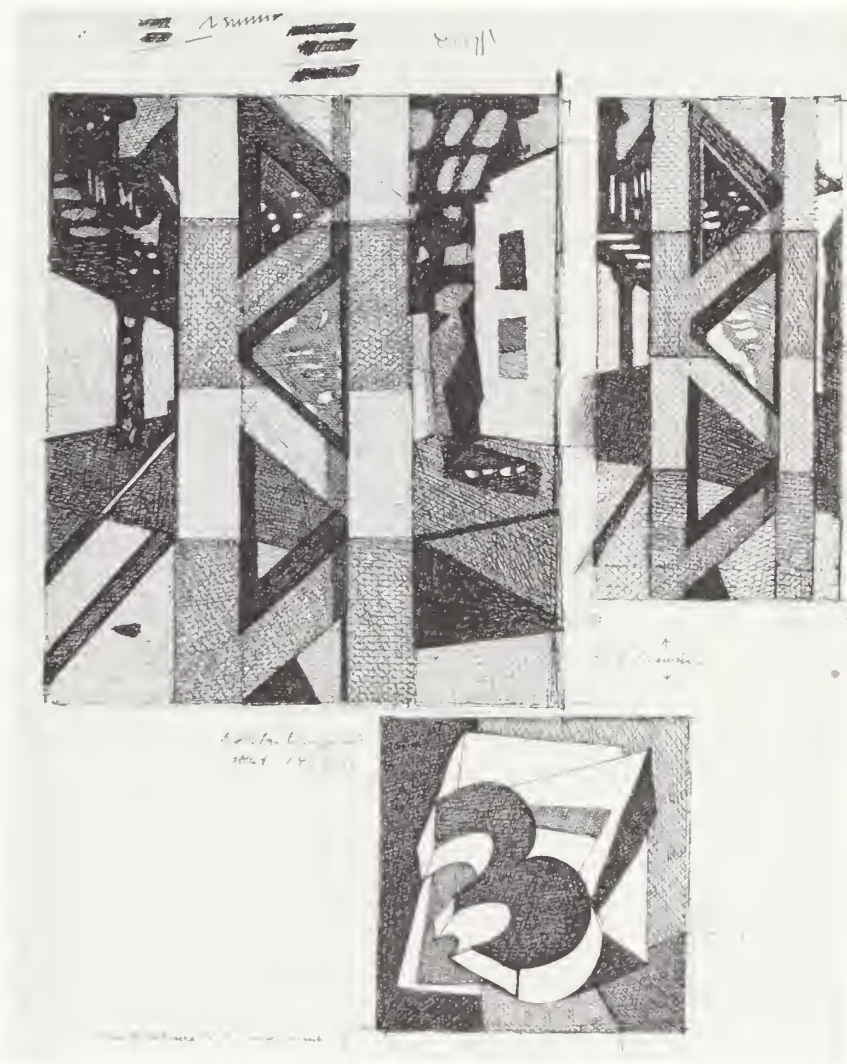
Gift of Mr. and Mrs. Solomon K. Gross 76.34

Alexander Calder (1898-1976)

*Contour Plowing, 1974 (illus)

Gouache on paper, 29 1/4 x 43 1/8 (74.3 x 109.5)

Gift of the artist 74.91



Ralston Crawford, *Third Avenue "L" and Number 3*, c. 1949-51

Four Black Dots, 1974

Gouache on paper, 29½ x 43 (74.9 x 109.2)

Gift of the Howard and Jean Lipman Foundation, Inc. 74.94

Triumph, 1974

Gouache on paper, 29½ x 43¼ (74.9 x 109.9)

Gift of the artist in honor of John I. H. Baur 74.63

Menagerie, 1975

Gouache on paper, 29¼ x 42 (74.3 x 106.7)

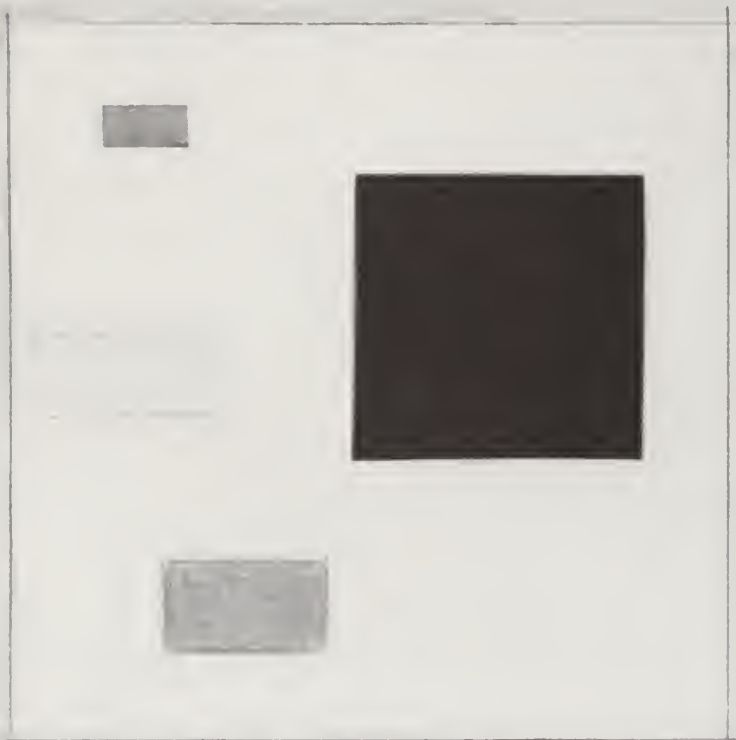
Gift of the artist 75.42

Federico Castellón (1914–1971)

**The Cabinet*, n.d.

Graphite on paper, 10-15/16 x 14-15/16 (27.8 x 37.8)

Gift of Mr. and Mrs. Benjamin Weiss 78.10



Burgoyne Diller, *Group 2, #1*, 1961

22 **Dream on the Beach*, 1936

Graphite on paper, 15-7/16 x 11-9/16 (39.2 x 29.3)

Gift of Mr. and Mrs. Benjamin Weiss 78.40

****Dressed Figure in Landscape*, 1936**

Ink on paper, 15 7/8 x 12 (40.3 x 30.5)

Gift of Mr. and Mrs. Benjamin Weiss 78.9

***Three Figures in a Field/One Draped*, 1936**

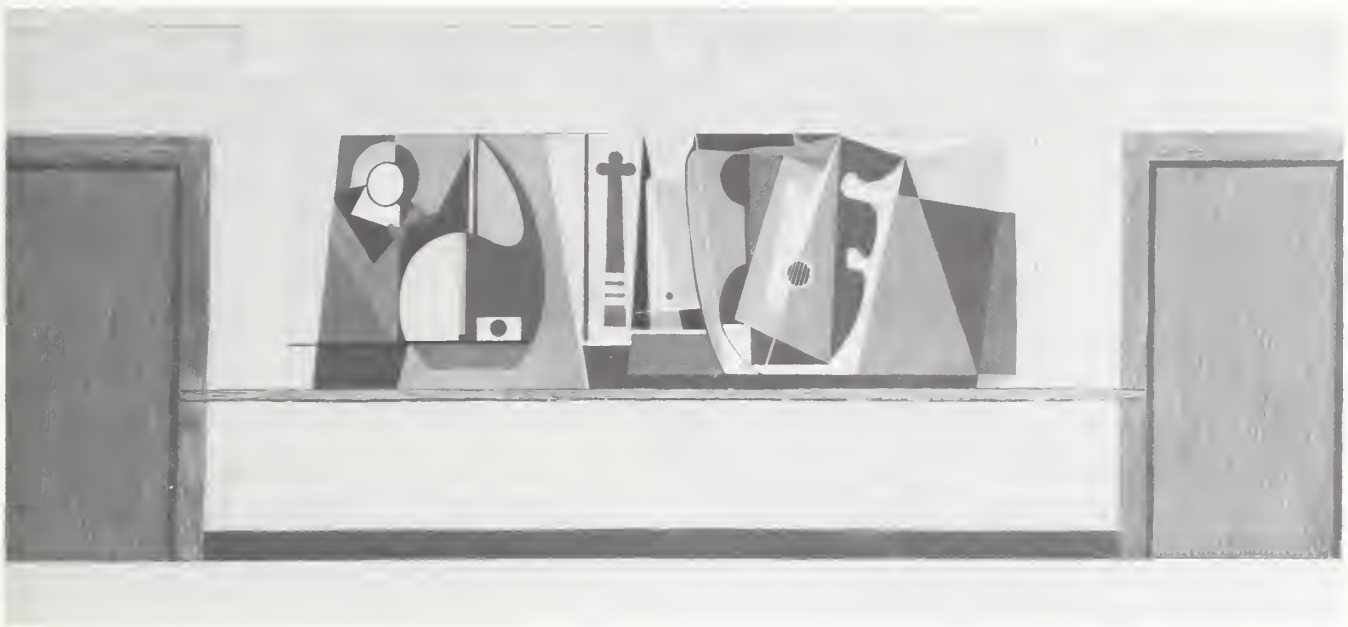
Ink on paper, 15 7/8 x 12 (40.3 x 30.5)

Promised gift of Mr. and Mrs. Benjamin Weiss 62.78

****Untitled #1*, 1936**

White ink on black paper, 10 x 12 3/4 (25.4 x 32.4)

Gift of Mr. and Mrs. Benjamin Weiss 78.11



Rosalind Bengelsdorf Browne, *Mural Study in Environment (For Central Nurses Home, Welfare Island)*, 1937

La Consumpción de un Cuerpo a Otro, 1937

Ink on paper, 14 x 10 $\frac{7}{8}$ (35.6 x 27.6)

Promised gift of Mr. and Mrs. Benjamin Weiss 63.78

**The Bed*, 1937 (illus)

Graphite on paper, 10 $\frac{1}{4}$ x 13 (26 x 33)

Gift of Mr. and Mrs. Benjamin Weiss 78.38

**Untitled (Head)*, 1937

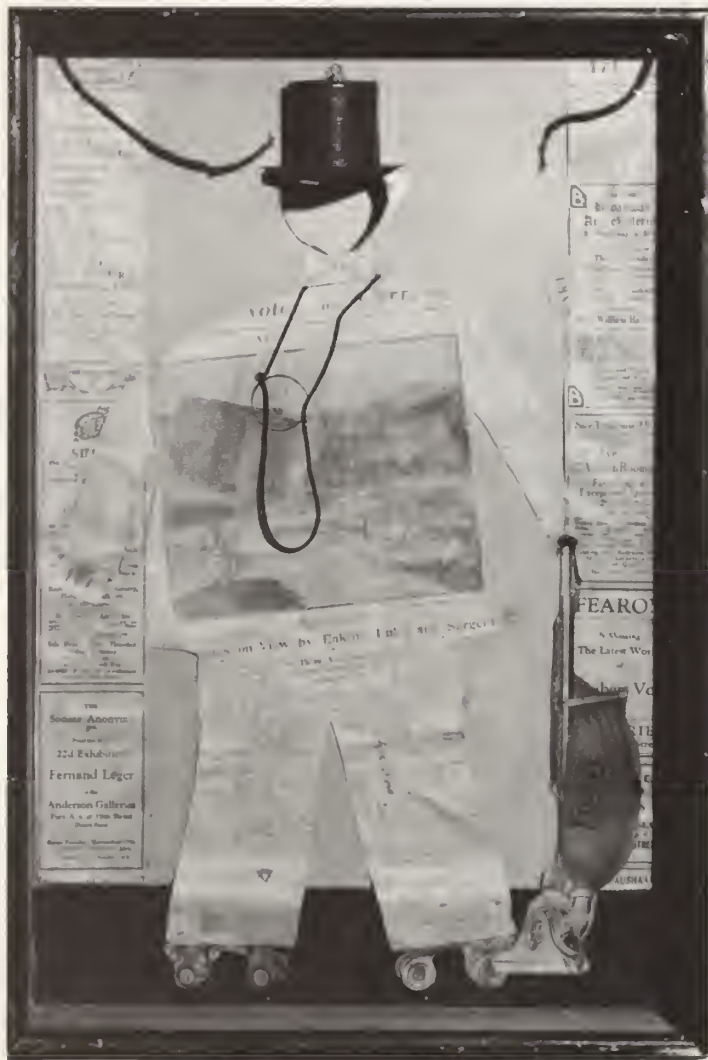
White ink on black paper, 13 $\frac{1}{8}$ x 10 $\frac{1}{8}$ (33.3 x 25.7)

Gift of Mr. and Mrs. Benjamin Weiss 78.37

**Landscape*, 1938

Ink and gouache on paper, 12 x 18 (30.5 x 45.2)

Gift of Mr. and Mrs. Benjamin Weiss 78.39



Arthur G. Dove, *The Critic*, 1925

- 24 *Study for Good Friday in a Whorehouse*, 1939
Ink on tracing paper, 6½ x 9-5/16 (16.5 x 25.2)
Promised gift of Mr. and Mrs. Benjamin Weiss 61.78

Vija Celmins (b. 1939)

**Ocean*, 1972-73

Graphite on acrylic-sprayed ground on paper, 11½ x 98
(29.2 x 248.9)

Gift of Mr. and Mrs. Joshua A. Collin 73.71

Christo (b. 1935)

**Running Fence, Project for Sonoma County and Marin County,
State of California*, 1976 (illus)

Collage, pastel, charcoal, engineering data, cloth, and tape;
22 x 28 (55.8 x 71.1)

Paul Rewald Memorial Fund 77.20

Chuck Close (b. 1940)

**Phil*, 1973

Watercolor on paper, 21⅞ x 17 (55.6 x 43.2)

Gift of Lily Auchincloss in honor of John I. H. Baur 74.16



Philip Evergood, *Miss Barzansky in Summertime*, 1961

***Phil/Fingerprint II**, 1978 (illus)

Stamp-pad ink and pencil on paper, 29¾ x 22¼ (75.6 x 56.5)

Anonymous gift 78.55

Edward Corbett (1919–1971)

***Provincetown Drawing 1962, #4**, 1962

Pastel and crayon on paper, 18½ x 12½ (47 x 31.1)

Lawrence H. Bloedel Bequest 77.1.11

Ralston Crawford (1906–1978)

***Bikini**, 1946

Gouache and ink on paper, 12¾ x 16-1/16 (31.4 x 40.6)

Gift of Charles Simon 77.38

***Third Avenue "L" and Number 3**, c. 1949–51 (illus)

Ink on paper, 14½ x 11½ (35.6 x 29.2)

Gift of Mr. and Mrs. Frederic M. Roberts in memory of their son, James Reed Roberts 77.89



Marsden Hartley, *Sawing Wood*, c. 1908

26 Andrew Dasburg (b. 1887)

**Summer Meadows*, 1932–33 (illus)

Watercolor on paper, 13 $\frac{3}{8}$ x 21 $\frac{3}{8}$ (35.2 x 53.3)

Lawrence H. Bloedel Bequest 77.1.14

James Daugherty (1887–1974)

Three Base Hit, 1914

Gouache and ink on paper, 12 $\frac{1}{4}$ x 17 $\frac{1}{8}$ (31.1 x 43.5)

Purchase 77.10

Willem de Kooning (b. 1904)

**Untitled*, c. 1937 (illus)

Gouache and pencil on paper, 6 $\frac{3}{4}$ x 13 $\frac{3}{4}$ (17.2 x 31.9)

Gift of Frances and Sydney Lewis 77.34

**Black and White*, 1959

Enamel on paper (both sides), 27 $\frac{1}{4}$ x 39 (69.2 x 99.1)

Given in memory of Audrey Stern Hess 75.21



Andrew Dasburg, *Summer Meadows*, 1932-33

Charles Demuth (1883-1935)

**Study of Bee Balm*, n.d.

Watercolor and pencil on paper, 16½ x 11⅞ (41.9 x 28.2)

Lawrence H. Bloedel Bequest 77.1.16

Trees and Tower, Bermuda, c. 1916-17

Watercolor and pencil on paper, 7-15/16 x 10⅞ (20 x 25.7)

Lawrence H. Bloedel Bequest 77.1.17

Martha Diamond (b. 1944)

Location, 1976

Oil on paper, 32 x 24 (81.3 x 61)

Gift of the Louis and Bessie Adler Foundation, Inc. 76.36

Burgoyne Diller (1906-1965)

**Group 2, #1*, 1961 (illus)

Collage of crayon, paper, and pencil on paper: 7⅞ x 6½
(19.4 x 16.5)

Gift of Judith Rothschild and the Herbert and Nanette
Rothschild Fund 76.2



Donald Judd, *Stainless Steel, Blue Recessed*, 1973

28 Arthur G. Dove (1880–1946)

**The Critic*, 1925 (illus)

Collage, 19½ x 13½ x 3⅝ (49.5 x 34.5 x 9.2)

Gift of the Historic Art Associates of the Whitney Museum of American Art, Mr. and Mrs. Morton L. Janklow, the Howard and Jean Lipman Foundation, Inc., and Hannelore Schullhof 76.9

**Woods, Long Island*, 1942

Ink on paper, 5 x 7 (12.7 x 17.8)

Given in memory of Edith Gregor Halpert by the Halpert Foundation 75.11

Louis Eilshemius (1864–1941)

Tree Branch, c. 1880

Pencil on paper, 6½ x 8 (16.5 x 20.3)

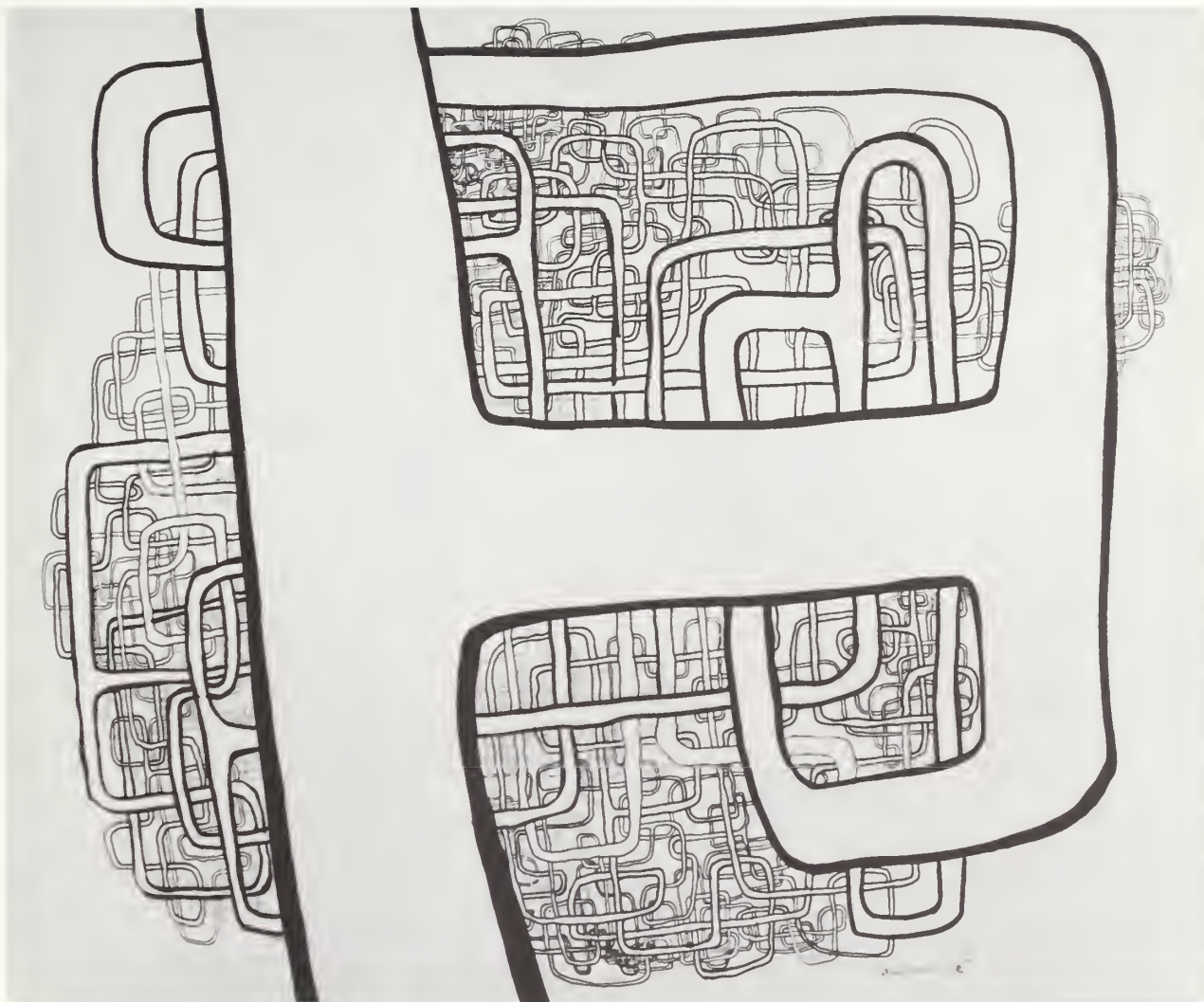
Gift of Mr. and Mrs. Maurice Glickman 73.9

Minnie Evans (b. 1892)

My Very First, My Second, 1935

Ink on paper, 11¾ x 7⅞ (29.9 x 20) overall

Gift of Dorothea M. and Isadore Silverman 75.8



Ibram Lassaw, *Untitled*, 1967

Philip Evergood (1901–1973)

**Miss Barzansky in Summertime*, 1961 (illus)

Ink on paper, 31 x 23 (78.7 x 58.4)

Promised gift of Terry Dintenfass in honor of
John L. H. Baur 9.74

**Self Portrait No. 1*, 1962

Watercolor and charcoal on paper, 24¾ x 19½ (62.2 x 48.6)

Gift of Mr. and Mrs. Irving Richardson 74.92

John Fawcett (b. 1939)

**Show Announcement*, 1971

Collage and ink on paper, 20¾ x 28 (52.7 x 71.2)

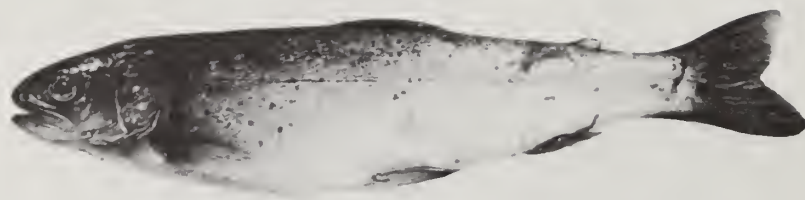
Gift of Dr. Marilyn and Ivan C. Karp 76.8

Sam Francis (b. 1923)

**Untitled*, 1956

Oil on paper, 30½ x 22⅓ (77.5 x 56.2)

Anonymous gift 74.120



William Allan, *Untitled*, 1972

30 Helen Frankenthaler (b. 1928)

**For Jock Xmas '65*, 1965

Gouache on paper, 10 $\frac{3}{4}$ x 13 $\frac{1}{2}$ (27.3 x 34.3)

Gift of Eric Green 75.17

William J. Glackens (1870–1938)

Park by the East River, c. 1914

Pastel on paper, 14 $\frac{1}{8}$ x 19 (35.9 x 48.3)

Gift of Mr. and Mrs. Raymond J. Horowitz 74.107

Rube Goldberg (1883–1970)

**Spring Sale of European Nobles*, 1909

Ink on paper, 9 $\frac{1}{4}$ x 23 $\frac{1}{2}$ (23.5 x 59.7)

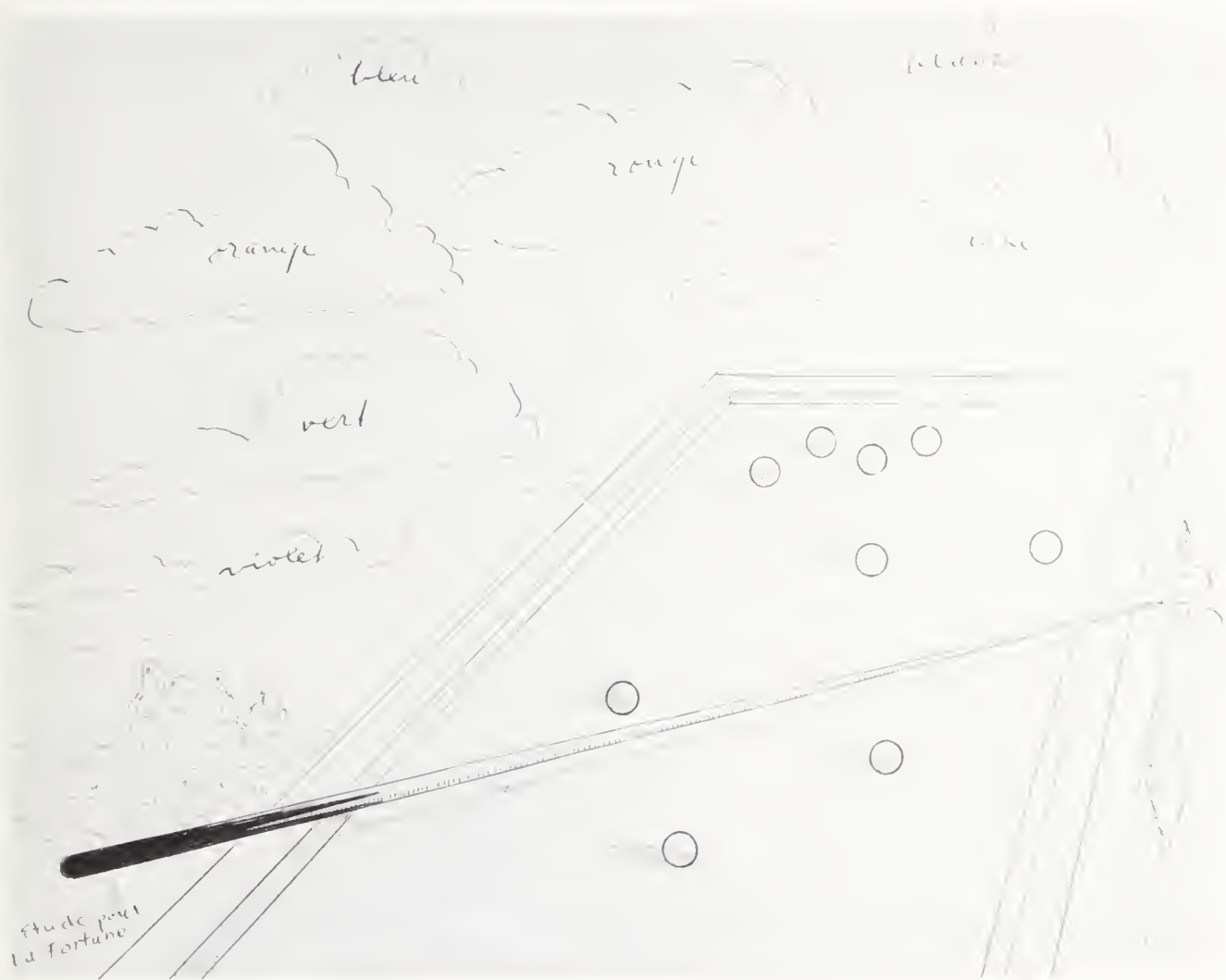
Gift of Mrs. Rube Goldberg 77.19

Sidney Goodman (b. 1936)

**Woman in Tub*, 1967

Charcoal on paper, 23 $\frac{1}{2}$ x 25 $\frac{1}{2}$ (59.7 x 64.8)

Gift of Mr. and Mrs. James Stein 76.15



Man Ray, *Etude pour La Fortune*, 1938

Chaim Gross (b. 1901)

**Untitled (Two Figures)*, 1938

Graphite on paper, 24-13/16 x 17 3/8 (63 x 44.1)

Gift of Mr. and Mrs. Benjamin Weiss 78.36

George Grosz (1893–1959)

The Couple (Theatre-Goers) 1933

Watercolor on paper, 25 x 18 1/4 (63.5 x 46.1)

Promised gift of Mrs. Percy Urin 13.77

Marsden Hartley (1877–1943)

**Sawing Wood*, c. 1908 (illus)

Pencil on paper, 12 x 8 7/8 (30.5 x 22.6)

Gift of Mr. and Mrs. Walter Fillin 77.39

Duayne Hatchett (b. 1925)

**Untitled*, 1968

Pen. ink on paper, 13 3/4 x 10 1/4 (34.9 x 26)

Gift of Claude and Lucienne Bloch 75.46



Franz Kline, *Untitled*, 1960

32 John Heliker (b. 1909)

Trees, 1967

Watercolor and pencil on paper, 13½ x 10⅝ (34.3 x 27)

Lawrence H. Bloedel Bequest 77.1.28

George Herriman (1878–1944)

Original Drawing for "Krazy Kat" Cartoon Strip, 1922

Ink and pencil on paper, 21½ x 18½ (54.6 x 47)

Lawrence H. Bloedel Bequest 77.1.25

Carl Holty (1900–1973)

Untitled, n.d.

Pastel on paper, 24⅞ x 18⅞ (63.2 x 46)

Promised gift of Mr. and Mrs. Benjamin Weiss 55.78

**Untitled*, 1936

Pastel on paper, 12¼ x 18½ (31.1 x 47)

Gift of Mr. and Mrs. Benjamin Weiss 78.41



Seymour Lipton. *Untitled*, 1963

Edward Hopper (1882–1967)

**Studies of Cows*, c. 1930

Black conte crayon on paper, 13½ x 21½ (34.3 x 54.6)

Gift of Mr. and Mrs. Walter Fillin 75.20

Earl Horter (1891–1940)

**The Chrysler Building Under Construction*, 1931 (illus)

Ink and watercolor on paper, 20¼ x 14¾ (51.4 x 37.5)

Gift of the Crawford Foundation 78.17

Robert Indiana (b. 1928)

**Fire Bridge*, 1965

Pencil on paper, 68 x 68 (172.7 x 172.7)

Promised gift of Judith Selkowitz 2.75

**The Great American Dream: New York*, 1966 (illus)

Colored crayon and frottage on paper, 39½ x 26 (100.3 x 66.1)

Gift of Norman Dubrow 77.98



Jan Matulka. *Cubist Still Life with Guitar*, n.d.

34 Robert Irwin (b. 1928)

Fractured light—partial scrim ceiling—eye level wire,

Museum of Modern Art, New York, 1970, 1977

Ink and press type on graph paper, 30 x 34 $\frac{7}{8}$ (76.2 x 88.6)

Gift of the artist 77.49

Grass Hill Project Proposal, 1977

Ink and press type on graph paper, 30 x 34 $\frac{7}{8}$ (76.2 x 88.6)

Gift of the artist 77.51

Interior/Exterior Window/Picture Planes Project Proposal,

Leo Castelli Gallery/Downtown, 1977

Ink and press type on paper, 24 x 27 $\frac{5}{8}$ (61 x 70.1)

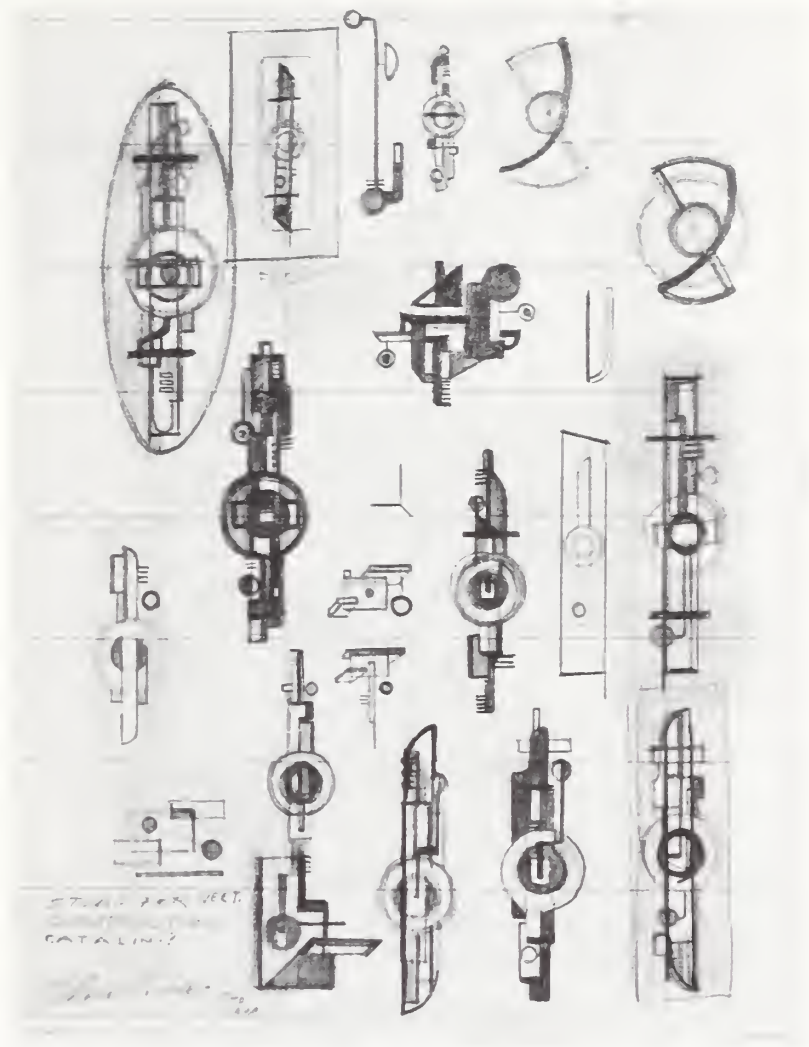
Gift of the artist 77.46

Layout gallery 3/Four corners—Room/Black—window indication,

Walker Art Center, Minneapolis, 1976, 1977

Ink and press type on graph paper, 30 x 35 $\frac{1}{8}$ (76.2 x 89.2)

Gift of the artist 77.52



Theodore Roszak, *Study for Vertical Construction*, 1940

New York Projections, 1977

Mixed media: photographs, transparent acetate sheets, paper,
and ink on paper; varying dimensions

Gift of the artist 77.55a-n

**Scrim veil—Black rectangle*, Whitney Museum of
American Art, 1977

Ink and press type on paper, 27 $\frac{7}{8}$ x 34 (70.8 x 86.4)

Gift of the artist 77.48

Skylight/Stairwell scrim, Univ. of Massachusetts, 1976, 1977

Ink and press type on graph paper, 30 x 34 $\frac{7}{8}$ (76.2 x 88.6)

Gift of the artist 77.54

Slant Park—Slanting Grass Planes—52nd through 53rd Street
Open Project Proposal, 1976, 1977

Ink and press type on paper, 24 x 34 $\frac{3}{4}$ (61 x 88.3)

Gift of the artist 77.47



Elie Nadelman, *Standing Figure, Draped*, c. 1910

36 *Soft Wall*—Pace Gallery, New York, 1974, 1977

Ink and press type on graph paper, 30 x 34 $\frac{7}{8}$ (76.2 x 88.6)

Gift of the artist 77.50

Trinity River—Leap—Fort Worth, Texas, 1976, 1977

Ink and press type on graph paper, 30 x 34 $\frac{7}{8}$ (76.2 x 88.6)

Gift of the artist 77.53

Scrim veil—Black rectangle—Natural light, 1978

Ink on paper, 30 x 40 (76.2 x 101.6)

Gift of the artist 78.56

Ray Johnson (b. 1927)

**Four Part Ad Reinhardt*, 1972

Collage, one of two sections, 20 $\frac{1}{8}$ x 16 (51.1 x 40.6) overall

Gift of Jock Truman 75.47



Robert Indiana. *The Great American Dream: New York*, 1966

Donald Judd (b. 1928)

**Stainless Steel, Blue Recessed*, 1973 (illus)

Pencil on paper, 30 x 22 (76.2 x 55.9)

Gift of Mrs. Agnes Saalfield 78.21

Wolf Kahn (b. 1927)

Baru Silhouette, c. 1969

Pastel on paper, 14 x 17 (35.6 x 43.2)

Gift of Mrs. Mary McGarvey 76.17

**Declivity*, c. 1975-76

Pastel on paper, 14 x 17 (35.6 x 43.2)

Gift of Mrs. Mary McGarvey 76.18

Alex Katz (b. 1927)

**2:30 II*, 1973 (illus)

Pencil on paper, 24½ x 33½ (62.2 x 85.1)

Neysa McMein Purchase Award 73.73



Earl Horter, *The Chrysler Building Under Construction*, 1931

38 Franz Kline (1910–1962)

Composition, 1955

Oil and gouache on paper, 10 $\frac{3}{8}$ x 13 (26.4 x 33)

Gift of Frances and Sydney Lewis 77.35

**Untitled*, 1960 (illus)

Ink on paper, 8 $\frac{1}{2}$ x 10 $\frac{1}{2}$ (21.6 x 26.6)

Gift of Mr. and Mrs. Benjamin Weiss 78.53

Nicholas Krushenick (b. 1929)

**Untitled Collage*, 1965 (illus)

Acrylic and paper, 39 $\frac{1}{2}$ x 37 $\frac{1}{2}$ (100.3 x 95.3)

Gift of Marilyn Cole Fischbach and A. Aladar Marberger 77.93

Ibram Lassaw (b. 1913)

**Untitled*, 1967 (illus)

Ink on paper, 13 $\frac{3}{8}$ x 16 (34 x 40.7)

Neysa McMein Purchase Award 77.30



Alexander Calder, *Contour Plowing*, 1974

**Untitled*, 1967

Ink on paper, 13 $\frac{3}{4}$ x 16 $\frac{5}{8}$ (34.9 x 42.2)

Gift of Mrs. Constance Kane 77.110

Barry Le Va (b. 1941)

**Installation Study for Any Rectangular Space: Accumulated Vision: Boundaries Designated (Configurations Indicated)*, 1977

Ink and pencil on construction and tracing paper, 42 x 62 $\frac{1}{2}$
(106.7 x 58.8)

The List Purchase Fund 77.71

Mon Levinson (b. 1926)

Untitled, 1973

Frottage on paper, 30 x 22 $\frac{1}{4}$ (76.2 x 56.5)

Gift of the Gilman Foundation, Inc. 74.37

Untitled, 1973

Frottage on paper, 30 x 22 $\frac{1}{4}$ (76.2 x 56.5)

Gift of the Gilman Foundation, Inc. 74.38



Isamu Noguchi, *Work Sheets for Sculpture*, 1945

10 *Untitled*, 1973

Frottage on paper, 30 x 22¼ (76.2 x 56.5)
Gift of the Gilman Foundation, Inc. 74.39

Alexander Liberman (b. 1912)

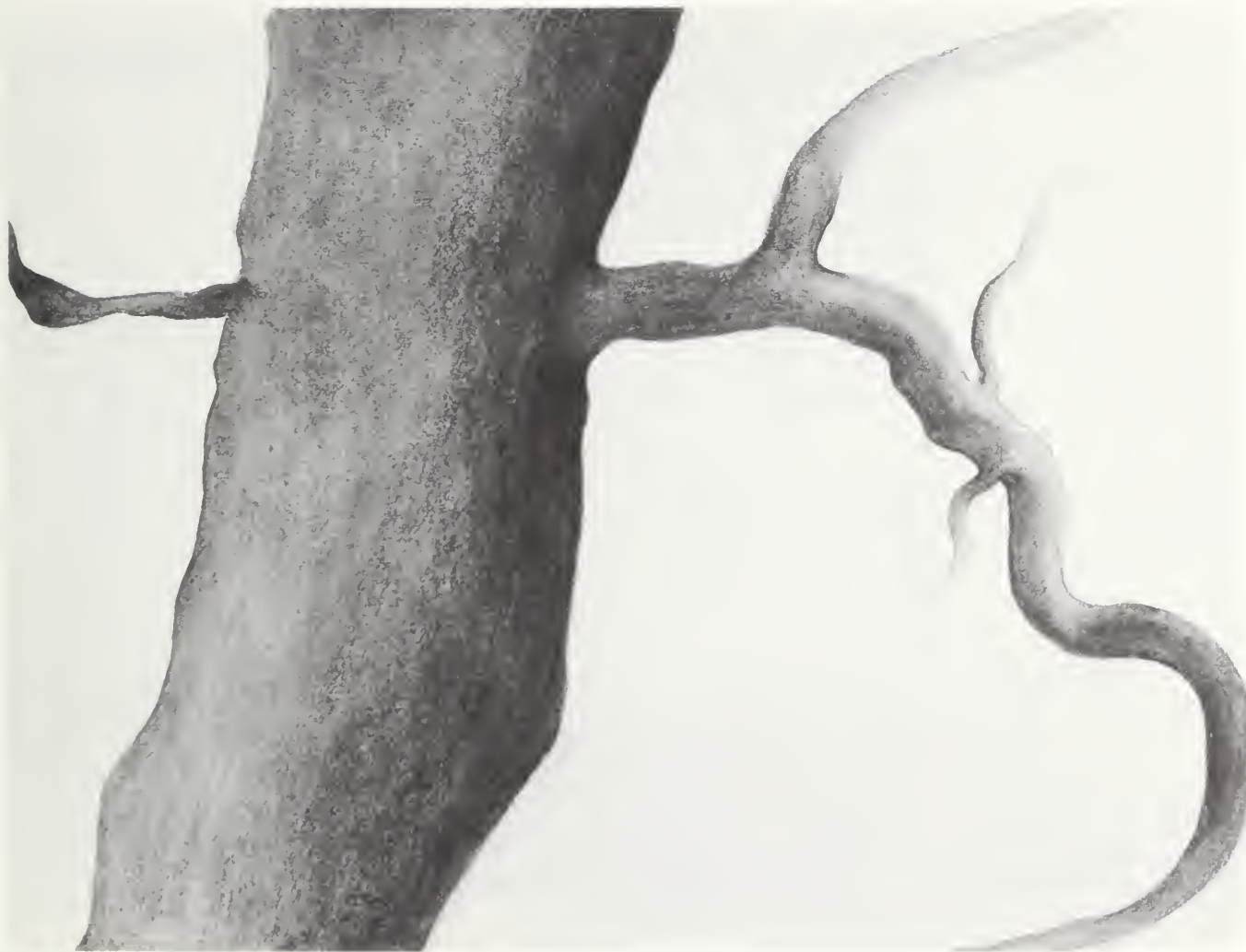
**Terra Cotta Circle*, 1963
Watercolor and chalk on paper, 30 x 22¼ (76.2 x 56.5)
Gift of Eric Green 75.16

Roy Lichtenstein (b. 1923)

**Study for "Fastest Draw,"* 1963
Pencil on paper, 2½ x 5¾ (6.4 x 14.6)
Gift of Karen and Arthur Cohen 75.35

Seymour Lipton (b. 1903)

**Untitled*, 1951
Crayon on paper, 11 x 8½ (28 x 21.6)
Gift of the artist 77.59



Georgia O'Keeffe, *Drawing IV*, 1959

**Untitled*, 1962

Crayon on paper, 11 x 8½ (28 x 21.6)

Gift of the artist 77.60

**Untitled*, 1963 (illus)

Crayon on paper, 11 x 8½ (28 x 21.6)

Gift of the artist 77.61

Louis Lozowick (1892–1973)

**New York*, c. 1923 (illus)

Carbon pencil on paper, 12½ x 10 (31.7 x 25.4)

Richard and Dorothy Rodgers Fund 77.15

Loren MacIver (b. 1909)

Mimosa, n.d.

Pastel on paper, 15¾ x 20 (40 x 50.8)

Lawrence H. Bloedel Bequest 77.1.40



Philip Pearlstein, *Male and Female Models on Greek Revival Sofa*, 1976

12 *Watercress*, n.d.

Pastel on paper, 15¾ x 13¾ (40 x 34.9)
Lawrence H. Bloedel Bequest 77.1.43

Man Ray (1890–1976)

**Etude pour La Fortune*, 1938 (illus)
Ink on paper, 10¼ x 13¼ (26 x 33.7)
Gift of the Simon Foundation 74.81

John Marin (1870–1953)

New York Exchange, 1924
Colored crayon on paper, 10⅞ x 8⅞ (27.7 x 22.5)
Given in memory of Edith Gregor Halpert by the Halpert
Foundation 75.10

Alice Trumbull Mason (1904–1971)

Drawing for Painting "Free White Spacing," 1939
Pencil on paper, 8½ x 11 (21.6 x 27.9)
Gift of Emily and Wolf Kahn 75.48



Chuck Close, *Phill Fingerprint II*, 1978

**Drawing for Unknown Painting*, c. 1939
Pencil on paper, 11½ x 17½ (29.2 x 44.4)
Gift of the Greylock Foundation 76.12

Jan Matulka (1890–1972)

**Cubist Still Life with Guitar* (illus) and *Seated Female Nude*, n.d.
Conte crayon and pencil on paper (both sides), 14½ x 11¾
(36.8 x 29.8)
Lawrence H. Bloedel Bequest 77.1.32

Judith Suzanne Miller (b. 1943)

Untitled, 1974

Ink, thread, photograph on paper; 4 panels, each 15⅞ x 16⅞
(38.4 x 41)

Purchase 75.4

Robert Morris (b. 1931)

**Drawing for Earth Project*, 1969

Colored inks and watercolor on paper, 20½ x 29½
(52.1 x 74.9)

Gift of Norman Dubrow 77.100



Louis Lozowick, *New York*, c. 1923

44 Robert Motherwell (b. 1915)

**Untitled (#10)*, 1976

Etching ink on paper, monotype, 31 x 22¼ (78.7 x 56.5)

Anonymous gift 76.38

Walter Murch (1907-1967)

**Melon*, 1962 (illus)

Oil on paper, 17¾ x 15½ (44.2 x 39.4)

Lawrence H. Bloedel Bequest 77.1.36

Elie Nadelman (1882-1946)

**The Bird*, c. 1904-07

Ink on paper, 25¼ x 19¾ (64.2 x 49.2)

Gift of Philip Morris Incorporated 76.4

**Standing Figure, Draped*, c. 1910 (illus)

Ink on paper, 15¾ x 9¾ (40 x 24.8)

Richard and Dorothy Rodgers Fund (and purchase) 76.1



Jean Xceron, *U Form No. 553 A*, 1962

Robert Natkin (b. 1930)

Untitled, 1961

Watercolor on paper, 14 x 17 $\frac{3}{4}$ (35.6 x 45.1)

Gift of Mrs. G. Richard Davis 73.75

Bruce Nauman (b. 1941)

**Green Corridor (Looking Out on Sky and Ocean at La Jolla)*,
1971 (illus)

Pencil and pastel on paper, 23 x 29 (58.4 x 73.7)

Gift of Norman Dubrow 77.102

Robert Nickle (b. 1919)

Untitled, 1969-73

Collage, 13 x 14 (33 x 35.6)

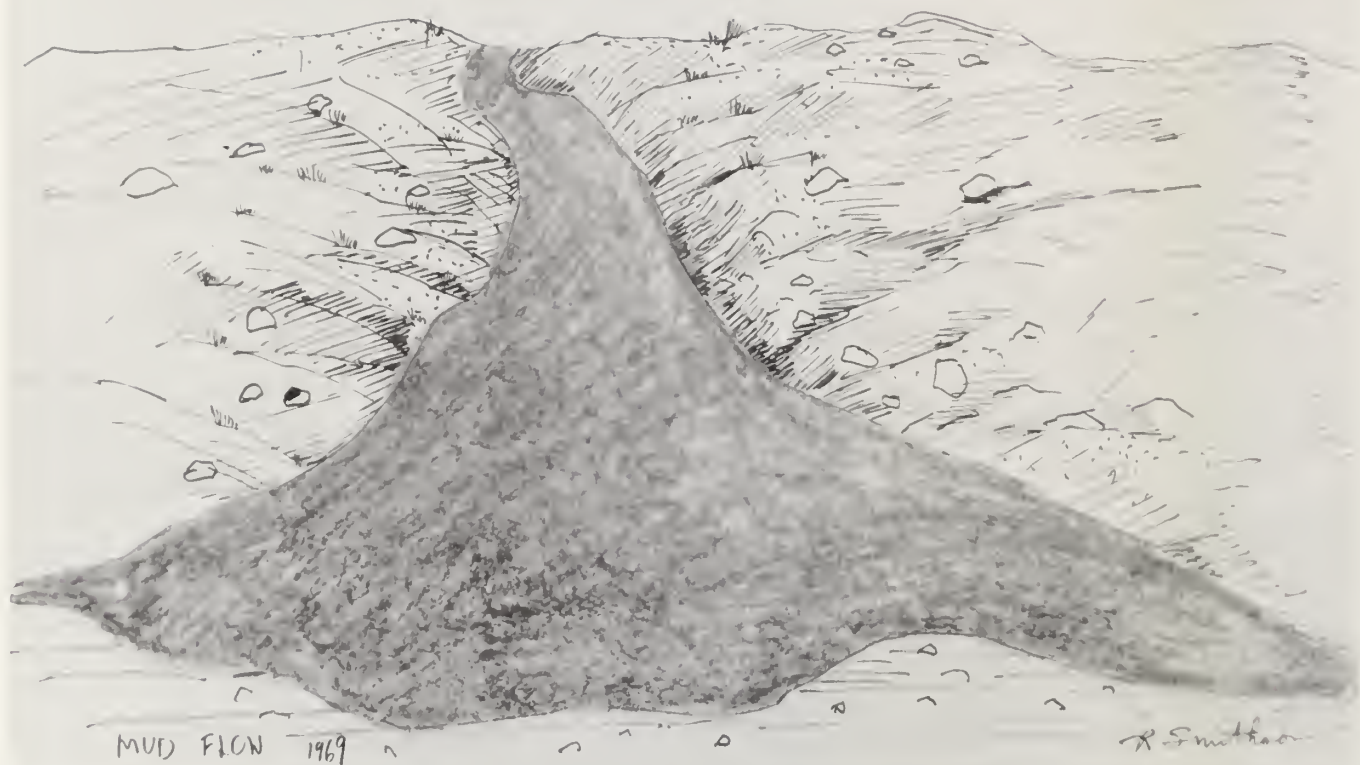
Gift of the Louis and Bessie Adler Foundation, Inc. 76.21

Isamu Noguchi (b. 1904)

**Work Sheets for Sculpture*, 1945 (illus)

Pencil on graph paper with cutouts, 17 x 22 (43 x 55.9)

Gift of the Howard and Jean Lipman Foundation, Inc. 71.46



Robert Smithson, *Mud Flow*, 1969

16 David Novros (b. 1941)

**Untitled*, 1970 (illus)

Gouache on paper, 30½ x 35¾ (77.5 x 90.8)

Lawrence H. Bloedel Bequest (by exchange) 77.1.56

**Untitled*, 1975

Charcoal and ink on paper, 30 x 41¾ (76.2 x 104.3)

Lawrence H. Bloedel Bequest (by exchange) 77.1.57

Georgia O'Keeffe (b. 1887)

**Drawing IV*, 1959 (illus)

Charcoal on paper, 18½ x 24½ (47 x 62.2)

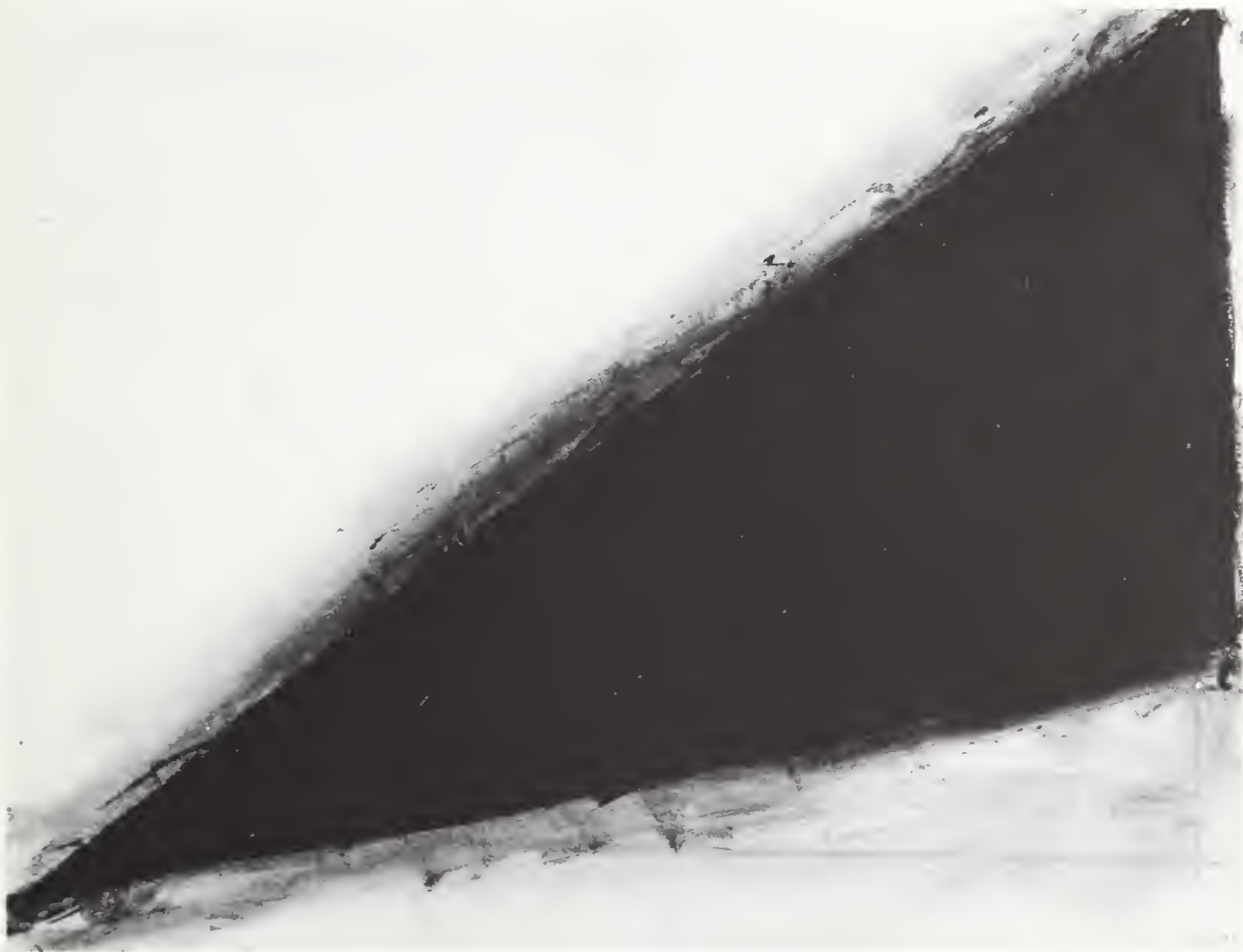
Gift of Chauncey L. Waddell in honor John I. H. Baur 74.67

Claes Oldenburg (b. 1929)

**Bicycle on Ground*, 1959 (illus)

Crayon on paper, 12 x 17¾ (30.5 x 44.7)

Gift of the Lander Foundation—Drawing Fund 76.31



Richard Serra, *Untitled*, 1972

Alfonso Ossorio (b. 1916)

Untitled, c. 1950

Encaustic on paper, 16¾ x 5 (42.6 x 12.7)

Anonymous gift 74.122

Jules Pascin (1885-1930)

Première rencontre entre Hérode et Salomé, 1930

Pen and watercolor on paper, 17½ x 22 (44.5 x 55.9)

Given in memory of Edith Gregor Halpert by the Halpert Foundation 75.12

Philip Pearlstein (b. 1924)

Positano #4, 1959

Ink on paper, 27¾ x 20¾ (69.6 x 52.7)

Gift of Andy Warhol 74.116

***Male and Female Models on Greek Revival Sofa**, 1976 (illus)

Watercolor on paper, 29½ x 41 (74.9 x 104.1)

Gift of the Louis and Bessie Adler Foundation, Inc., and the National Endowment for the Arts 77.6



Alex Katz, 2:30 II, 1973

18 I. Rice Pereira (1901-1971)

**Abstract Composition*, n.d.

Graphite on paper, 10-13/16 x 13-15/16 (27.5 x 35.4)

Gift of Mr. and Mrs. Benjamin Weiss 78.12

Abstract Composition, n.d.

Graphite on paper, 11⁷/₈ x 18¹/₂ (37.8 x 47)

Gift of Mr. and Mrs. Benjamin Weiss 78.13

Jackson Pollock (1912-1956)

Untitled, c. 1950

Ink on paper, 17¹/₄ x 22¹/₈ (43.8 x 56.2)

Anonymous gift 74.129

Fairfield Porter (1907-1975)

**Study*, n.d.

Ink on paper, 13¹/₂ x 10¹/₄ (34.3 x 26.1)

Gift of Alex Katz 77.58



Abraham Walkowitz, *Isadora Duncan*, n.d.

Charles Prendergast (1863-1948)

Playtime Florida, 1946-47

Watercolor on paper, 8½ x 8¼ (21.6 x 21)

Gift of Mrs. Charles Prendergast 77.82

Maurice Prendergast (1859-1924)

**Madison Square, New York*, 1901 (illus)

Watercolor, pencil, and pen on paper, 15 x 16½ (38.1 x 41.9)

Bequest of Joan Whitney Payson 76.14

***Picnic Grove**, 1918

Pastel and watercolor on paper, 12¾ x 19¾ (32.3 x 50.2)

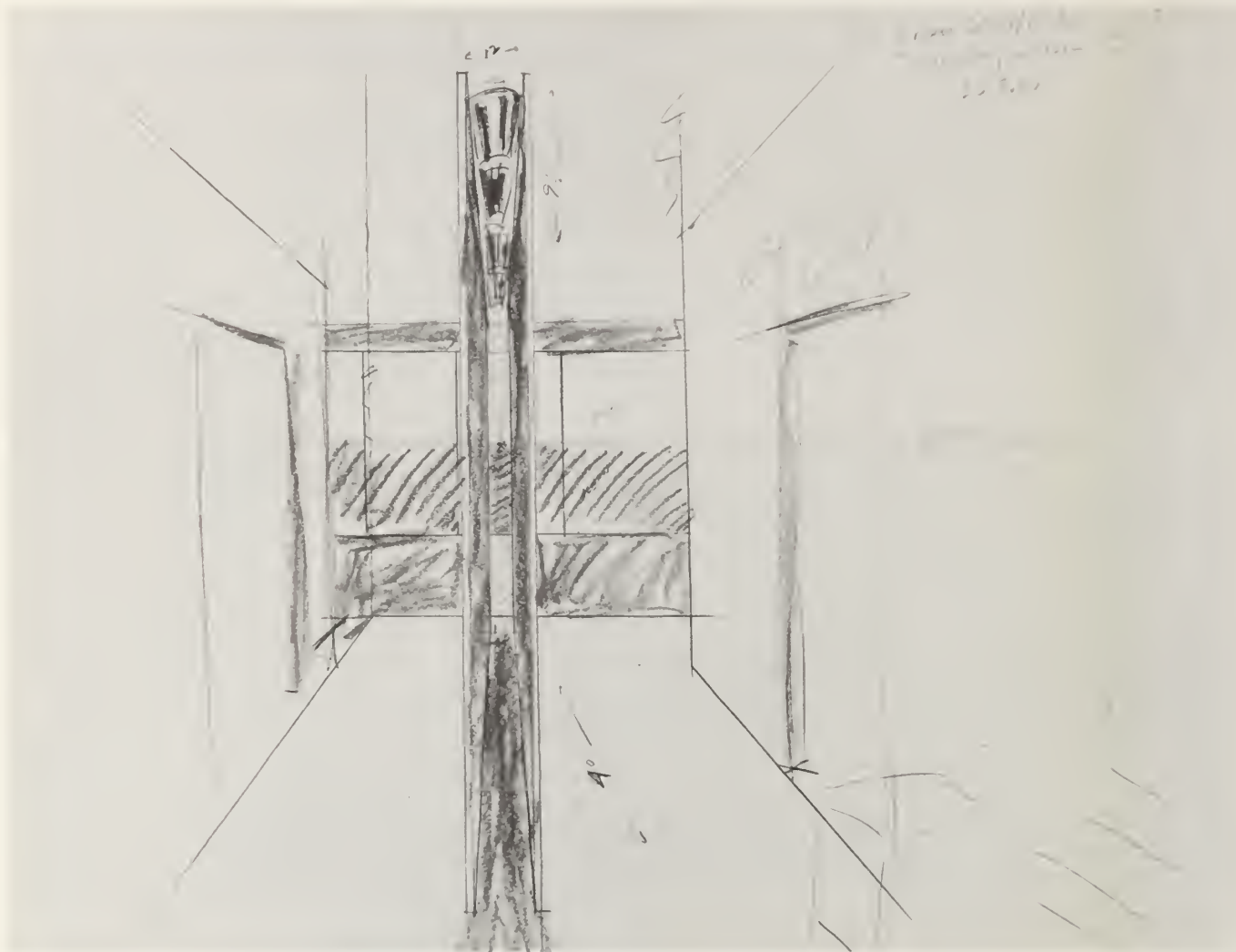
Gift of Arthur G. Altschul 76.40

Leo Rabkin (b. 1919)

Through Blue, 1969

Watercolor on paper, 38 x 25 (96.5 x 63.5)

Gift of Mr. and Mrs. Leo Rabkin in honor of
John I. H. Baur 74.68



Bruce Nauman, *Green Corridor (Looking Out on Sky and Ocean at La Jolla)*, 1971

50 Ad Reinhardt (1913-1967)

**Art of Life of Art*, n.d.

Collage and ink on paper, 10 x 24½ (25.4 x 62.2)

Gift of Mrs. Ad Reinhardt 76.48

**Collage*, 1938 (illus)

Construction paper collage, 15 x 11 (38.1 x 27.9)

Gift of Mrs. Ad Reinhardt 76.51

**A Page of Jokes*, 1946

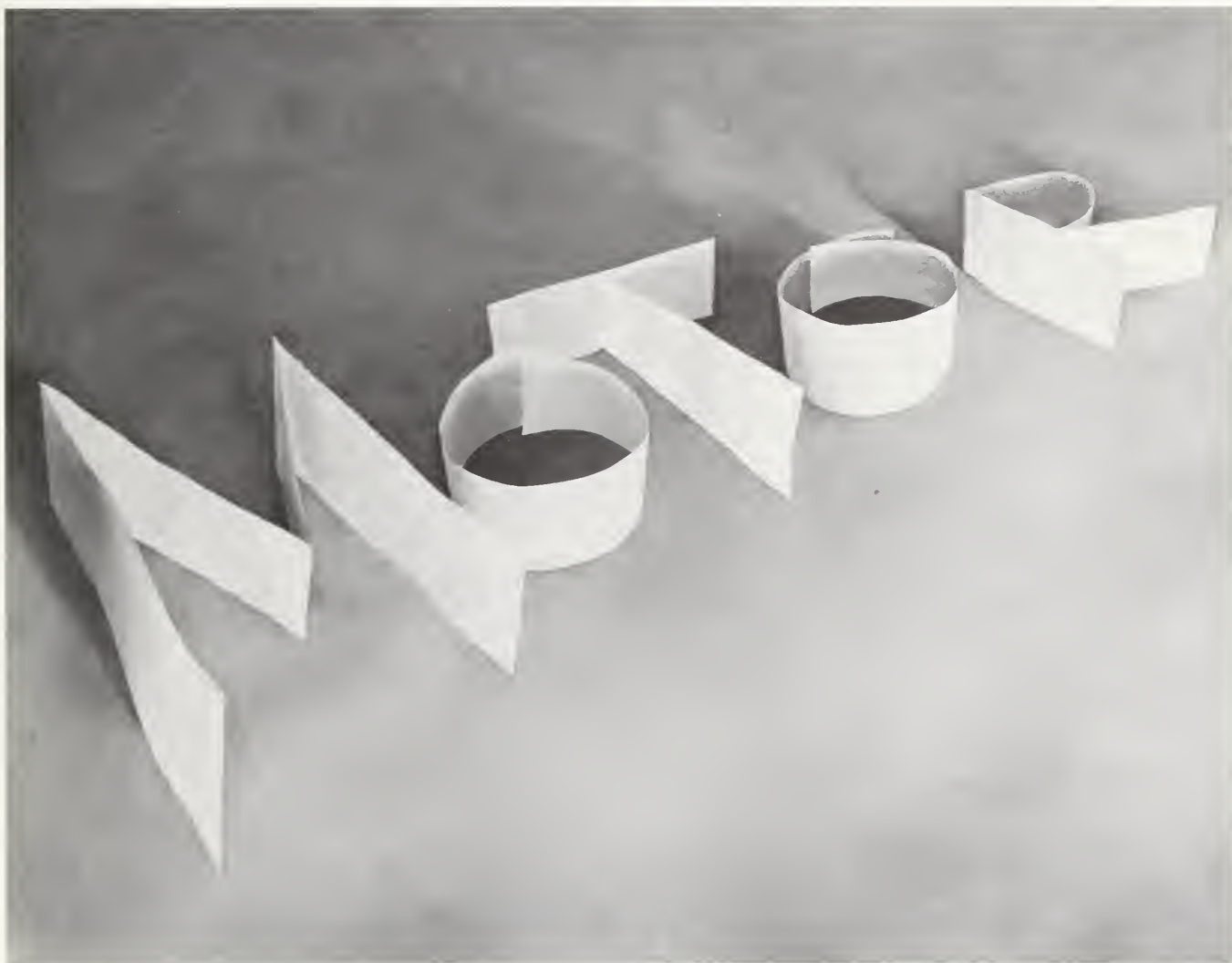
Collage and ink on paper, 9¾ x 16¼ (24.8 x 41.2)

Gift of Mrs. Ad Reinhardt 76.50

**How to Look at a Spiral*, 1946

Collage and ink on paper, 13 x 10¼ (33 x 26.1)

Gift of Mrs. Ad Reinhardt 76.49



Edward Ruscha, *Motor*, 1970

**Museum Racing Form*, 1951

Collage and ink on paper, $8\frac{3}{8} \times 21\frac{1}{2}$ (20.6 x 54.6)
Gift of Mrs. Ad Reinhardt 76.47

**Our Favorites*, 1952 (illus)

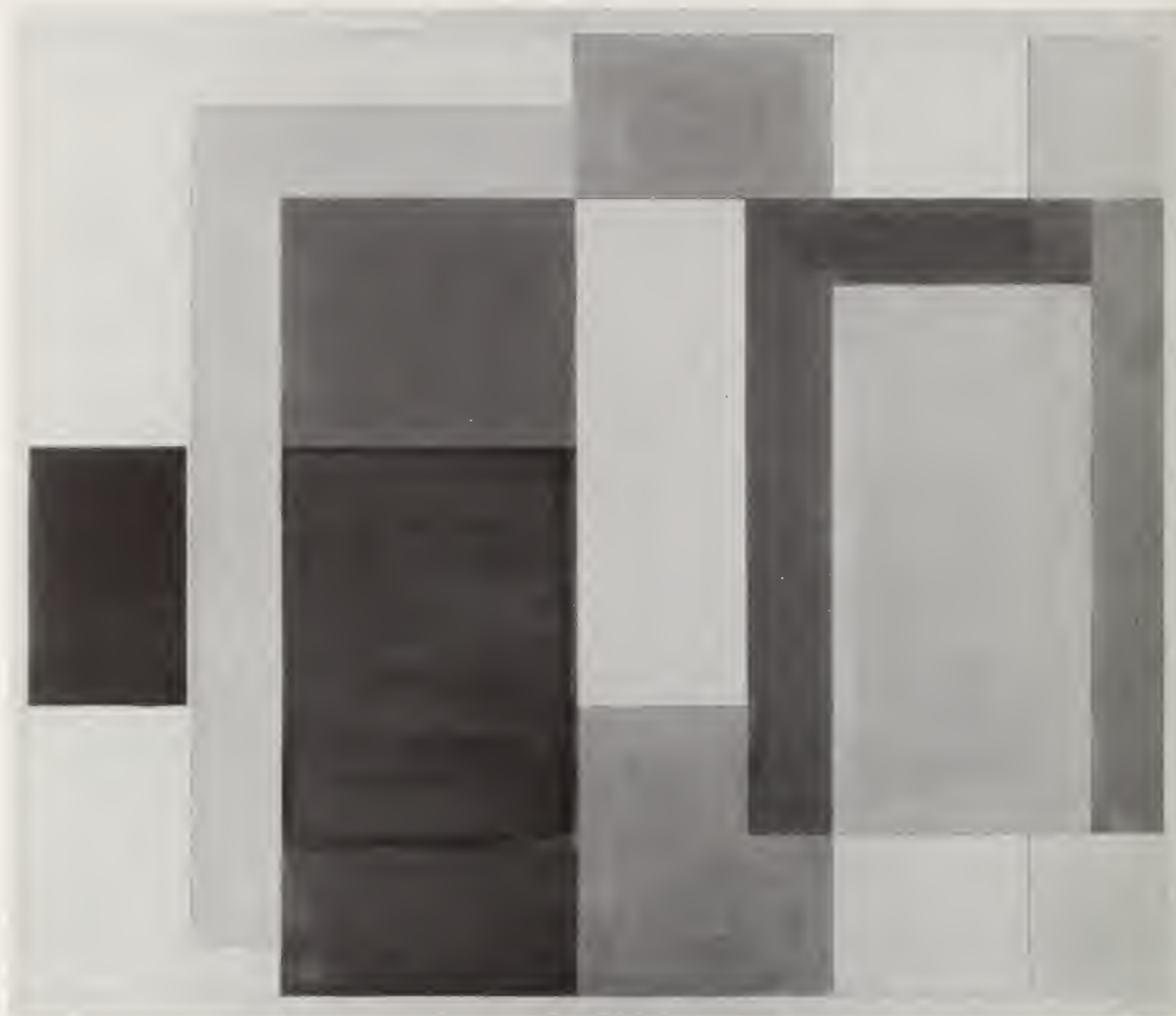
Collage and ink on paper, $14\frac{3}{4} \times 21\frac{1}{2}$ (37.5 x 54.6)
Gift of Mr. and Mrs. B. H. Friedman, Mr. and Mrs. Morton L.
Janklow, Mr. and Mrs. Rudolph B. Schulhof, and the John I.
H. Baur Purchase Fund 76.52

**Foundingfathersfollyday*, 1954

Collage and ink on paper, 12×20 (30.5 x 50.8)
Gift of Mrs. Ad Reinhardt 76.46

**Portend of the Artist as a Yhung Mandala*, 1955

Collage and ink on paper, $20\frac{1}{4} \times 13\frac{1}{2}$ (51.4 x 34.2)
Gift of Mrs. Ad Reinhardt 76.45



David Novros, *Untitled*, 1970

52 William Trost Richards (1833-1905)

Atlantic City—Beach Dunes and Grass, c.1870

Watercolor on paper, $7\frac{3}{4} \times 12\frac{1}{2}$ (19.7 x 31.8)

Gift of Mr. and Mrs. Ralph Spencer 74.2

Rocks Near Narragansett, c.1872

Pencil on paper, $10\frac{3}{4} \times 15$ (27.3 x 38.1)

Gift of Ira Spanierman, Inc., in honor of John I. H. Baur 74.71

Tony Robbin (b. 1943)

Untitled, 1974

Synthetic polymer on paper, $22\frac{1}{8} \times 30$ (56.2 x 76.2)

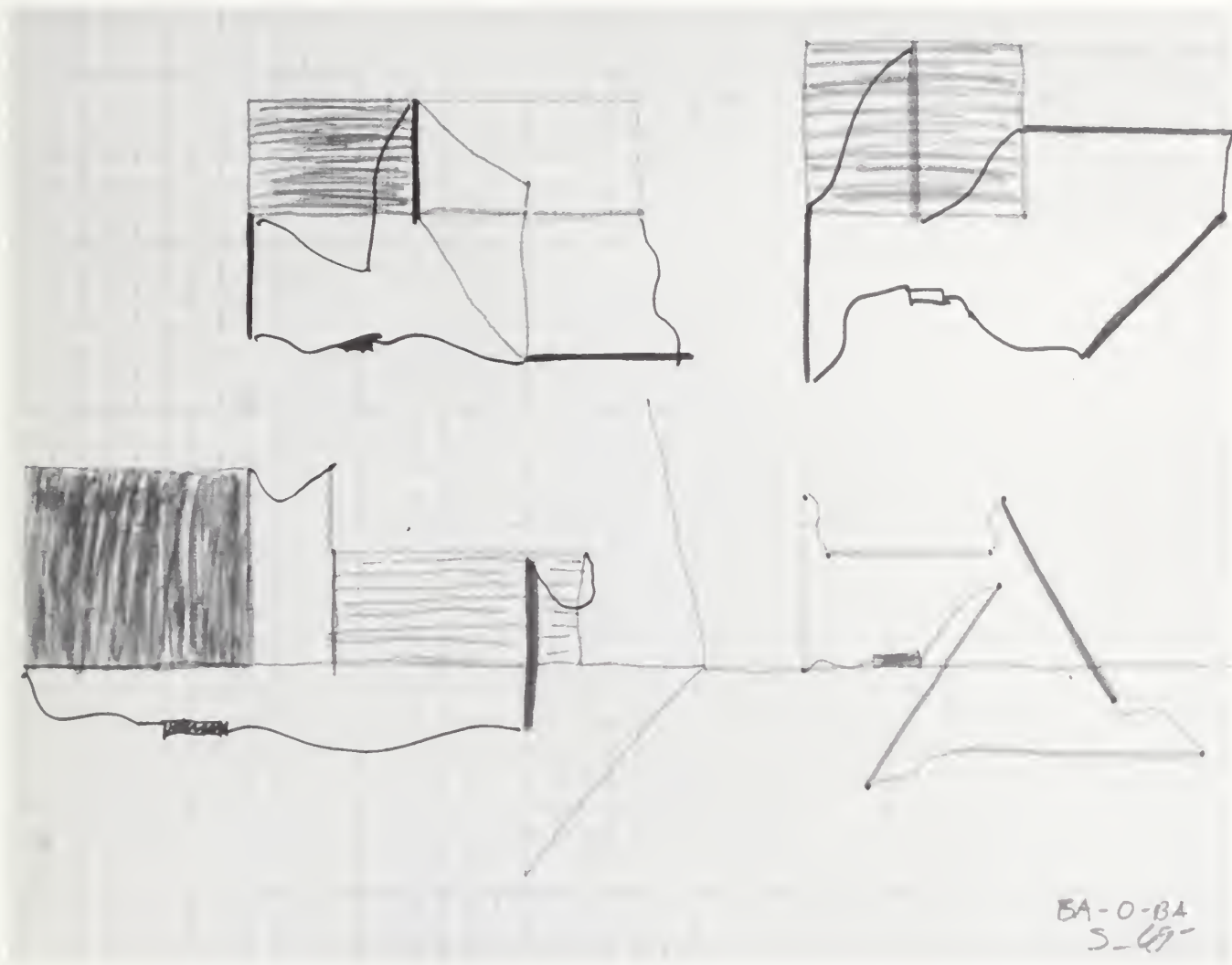
Gift of the artist 75.2

Dorothea Rockburne (b. 1929)

**Drawing Which Makes Itself*, 1973

Ink on paper, 30×40 (76.2 x 101.6)

Gift of Frances and Sydney Lewis 76.7



Keith Sommer, *BA-O-BA*, 1969

Robert Rohm (b. 1934)

**Untitled*, 1975

Graphite on paper, $19\frac{3}{4} \times 26\frac{1}{2}$ (50.2 x 67.3)

Gift of Dr. Marilyn and Ivan C. Karp 75.50

Theodore Roszak (b. 1907)

**Construction Work Drawing (Vertical Construction)*, 1940

Pencil and colored pencil on graph paper, $3\frac{3}{8} \times 4\frac{7}{8}$

(8.6 x 12.4)

Gift of Sara Roszak 78.19

**Study for Vertical Construction*, 1940 (illus)

Pencil on colored graph paper, $8\frac{1}{4} \times 6\text{-}5/16$ (21 x 16.1)

Gift of Sara Roszak 78.18

**Work Sheet with Studies for Vertical Construction*, 1940

Pencil and colored pencil on graph paper, $6\text{-}5/32 \times 8\frac{1}{4}$
(15.6 x 21)

Gift of Sara Roszak 78.20



Claes Oldenburg, *Bicycle on Ground*, 1959

54 **Invocation*, 1952

Ink on paper, 39½ x 20⅞ (101.3 x 53)

Neysa McMein Purchase Award 77.29

Edward Ruscha (b. 1937)

**Motor*, 1970 (illus)

Gunpowder on paper, 23 x 29 (58.4 x 73.7)

Gift of the Lauder Foundation—Drawing Fund 77.78

Kay Sage (1898-1963)

**Constant Variation*, 1958 (illus)

Watercolor and collage on paper, 19 x 26½ (48.3 x 67.4)

Promised gift of Mrs. Flora Whitney Miller 68.78

Lucas Samaras (b. 1936)

Untitled, 1967

Charcoal on paper, 12 x 9 (30.5 x 22.9)

Gift of Andy Warhol 74.118



Maurice Prendergast, *Madison Square, New York*, 1901

**Extra Large Drawing #2*, 1975 (illus)
Ink on paper, 30¼ x 22 (76.8 x 55.9)
Gift of the Crawford Foundation 77.69

Alan Saret (b.1944)
**Ensoulement of the Golden Age Intention*, 1970
Pencil and colored pen on paper, 24 x 37¾ (61 x 95.9)
Purchase 74.11

Richard Serra (b. 1939)
**Untitled*, 1972 (illus)
Lithographic crayon on paper, 37¾ x 49¾ (95.9 x 126.4)
Gift of Susan Morse Hilles 74.10

Alexis Smith (b. 1949)
Beauty and the Beast, 1977
Collage, three panels, each 12½ x 53¾ (31.7 x 136.5)
Gift of Mr. and Mrs. William A. Marsteller 78.30



Kay Sage, *Constant Variation*, 1958

56 David Smith (1906-1965)

Untitled, 1963

Oil on paper, 26 x 20 (66 x 50.8)

Gift of Howard and Jean Lipman 75.29

Robert Smithson (1938-1973)

**Mud Flow*, 1969 (illus)

Crayon and felt pen on paper, 17½ x 23¾ (44.4 x 60.3)

Gift of Norman Dubrow 77.99

William Sommer (1867-1949)

Seated Woman and Dog, 1928

Watercolor on paper, 11 x 15 (27.9 x 38.1)

Gift of Joseph, Elsie, and Connie Erdelac 74.56

Fruit Bowl and Silo, c. 1933-35

Watercolor on paper, 11 x 15 (27.9 x 38.1)

Gift of Joseph, Elsie, and Connie Erdelac 74.55



Walter Murch, *Melon*, 1962

Keith Sommier (b. 1941)

**BA-O-BA*, 1969 (illus)

Colored ink on graph paper, 8½ x 11 (21.6 x 28)

Promised gift of Norman Dubrow 3.78

Raphael Soyer (b. 1899)

**Mother and Infant*, 1967

Watercolor and pencil on paper, 15¼ x 20 (38.7 x 50.8)

Gift of Bella and Sol Fishko 76.25

Saul Steinberg (b. 1914)

Dancers, 1954

Ink on paper, 14⅞ x 11-1/16 (35.8 x 28.1)

Gift of Eric Green 77.27

Untitled, 1967

Ink on paper, 11¼ x 14 (28.6 x 35.6)

Anonymous gift 74.121

Seven New York publications have been asked by the Whittemore Galleries to have their art critics choose their "favorite" American paintings since 1900. Ten pictures per publication will appraise their exhibition this month. ARTS & VIEWS has requested a well-known painter to make an artist's very personal comment on this critical survey. The result is Mr. Reinhardt's panorama on these pages. The show is for the benefit of the Whitney Museum's purchase fund. A complete list, alphabetically arranged, of the publications, the participating critics and their chosen pictures, follows.

pictures, films:

Art Digest credits Dore Ashton, Belle Krieger and James Fitzsimmons' picked Stuart Davis' *For Interval* for this Dove's *Sand Barge*, Samuel Feingersh's *Bridge* & Corby's *Betrothal II* Marilee's *Wave*, Holmann's *Magnus* and Blue Knaths' *Number Zero*-Adam, Martin's *Southwestern Shahn's Italian landscape* Tilden's *Thriving Light*

La Farge, McBride and Seckler) picked Hyman Bloom's (Continued on page 67)

Ad Reinhardt, *Our Favorites*, 1952

58 Joseph Stella (1877-1946)

Adriatic Figs, c. 1938

Collage, 14 x 15-15/16 (35.6 x 40.5)

Promised gift of Mr. and Mrs. Benjamin Weiss	60.78
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John Storrs (1885-1956)

Study for Monument to Walt Whitman, 1899

ink and watercolor on paper, 8 x 10½ (20.3 x 26.7)

Gift of an anonymous donor	76,27
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Myron Stout (b. 1908)

**Untitled*, 1969

Graphite on paper, 7 $\frac{7}{8}$ x 8 (20 x 20.3)

Promised gift of Mr. and Mrs. B. H. Friedman	1.75
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Pavel Tchelitchev (1898-1957)

Composition, 1946

Charcoal and ink wash on paper, 13½ x 11¼ (34.3 x 28.6)

Gift of Mr. and Mrs. Morton Ostow 73.79



Nicholas Krushenick, *Untitled Collage*, 1965

Richard Tuttle (b. 1941)

**Dane Grey*, 1973 (illus)

Ink and pencil on paper, 14 x 11 (35.6 x 27.9)

Albert A. List Fund 74.19

Orange Plot, 1974

Ink and felt pen on paper, 14 x 11 (35.6 x 27.9)

Albert A. List Fund 74.20

Sirakus, 1974

Ink on paper, 14 x 11 (35.6 x 27.9)

Albert A. List Fund 74.21

Abraham Walkowitz (1878-1965)

**Isadora Duncan*, n.d.

Watercolor and ink on paper, 13-15/16 x 8-7/16 (35.4 x 21.4)

Gift of Mr. and Mrs. Benjamin Weiss 78.14



Robert Morris, *Drawing for Earth Project*, 1969

60 *Isadora Duncan, n.d. (illus)

Watercolor and ink on paper, 12-15/16 x 8½ (32.9 x 21.6)

Gift of Mr. and Mrs. Benjamin Weiss 78.15

*Isadora Duncan, n.d.

Watercolor and ink on paper, 13⅞ x 18½ (35.2 x 47)

Promised gift of Mr. and Mrs. Benjamin Weiss 58.78

*Isadora Duncan, n.d.

Watercolor and ink on paper, 13-15/16 x 18-7/16 (35.4 x 47.9)

Promised gift of Mr. and Mrs. Benjamin Weiss 59.78

*Isadora Duncan, n.d.

Watercolor and ink on paper, 13-15/16 x 8½ (35.4 x 21.6)

Promised gift of Mr. and Mrs. Benjamin Weiss 67.78



Richard Tuttle, *Dane Grey*, 1973

**Isadora Duncan*, n.d.

Watercolor and ink on paper, 14 $\frac{7}{8}$ x 8-7/16 (35.9 x 21.4)

Gift of Mr. and Mrs. Benjamin Weiss 78.35

Max Weber (1881-1961)

Untitled, n.d.

Watercolor on paper, 10 $\frac{1}{4}$ x 8 $\frac{1}{8}$ (26 x 20.6)

Gift of Mr. and Mrs. Morton Ostow 73.77

William Wegman (b. 1943)

Announcing restrooms, 1973

Pencil on paper, 8 $\frac{1}{2}$ x 11 (21.6 x 27.9)

Gift of Mr. and Mrs. Joshua A. Gollin 74.28

Ate a bushel of peaches, 1973

Pencil on paper, 8 $\frac{1}{2}$ x 11 (21.6 x 27.9)

Gift of Mr. and Mrs. Joshua A. Gollin 74.30



Grant Wood, *Study for Breaking the Prairie*, c. 1935-39

62 *Bird House—Bird*, 1973

Pencil on paper, 8½ x 11 (21.6 x 27.9)

Gift of Mr. and Mrs. Joshua A. Gollin 74.27

Expressive Shapes, 1973

Pencil on paper, 8½ x 11 (21.6 x 27.9)

Gift of Mr. and Mrs. Joshua A. Gollin 74.29

Like father like son, 1973

Pencil on paper, 9 x 11-15/16 (22.9 x 30.3)

Gift of Mr. and Mrs. Joshua A. Gollin 74.32

Looking at airplanes, 1973

Pencil on paper, 8½ x 11 (21.6 x 27.9)

Gift of Mr. and Mrs. Joshua A. Gollin 74.26



Projector-Projectile, 1973

Pencil on paper, 8½ x 11 (21.6 x 27.9)

Gift of Mr. and Mrs. Joshua A. Gollin 74.31

Typewriter, 1973

Pencil on paper, 8½ x 11 (21.6 x 27.9)

Gift of Mr. and Mrs. Joshua A. Gollin 74.25



Grant Wood (1892-1942)

**Study for Breaking the Prairie, c. 1935-39 (illus)*

Colored pencil, chalk, and pencil on butcher paper; triptych,

22¾ x 80¼ (57.8 x 203.5) overall

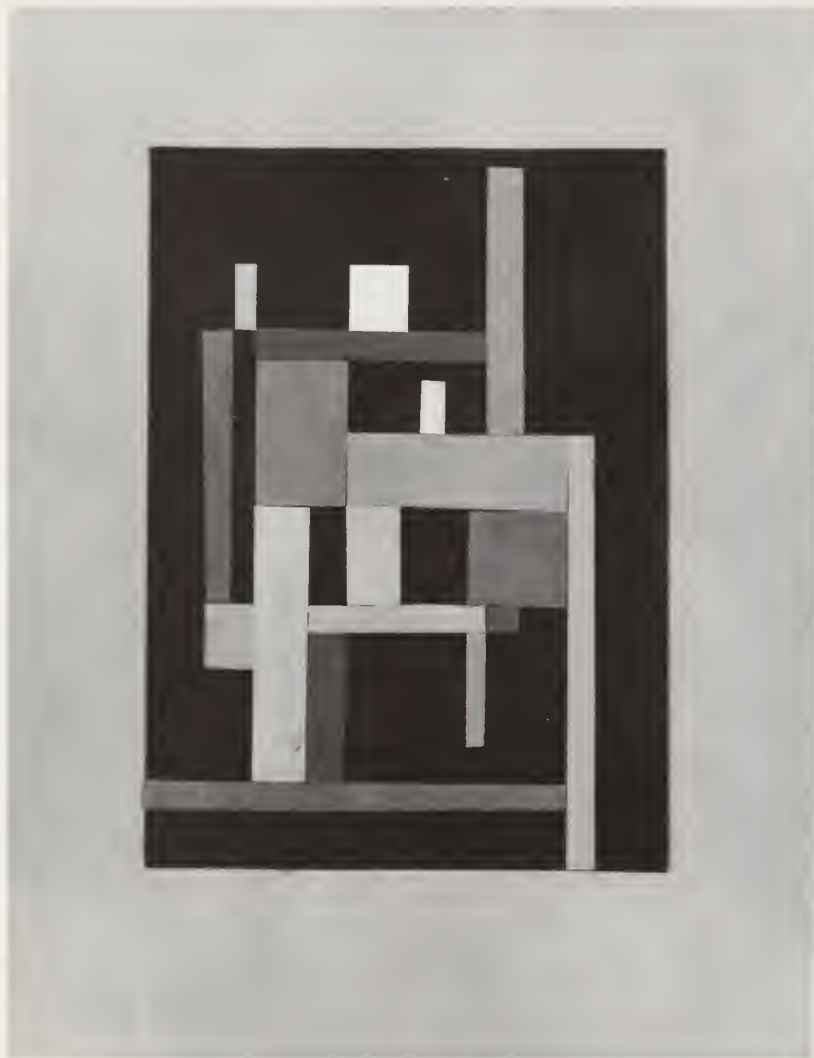
Promised gift of Mr. and Mrs. George D. Stoddard 2.76

Jean Xerion (1890-1967)

**U Form No. 553 A, 1962 (illus)*

Watercolor on paper, 30 x 21⅜ (76.2 x 54.3)

Lawrence H. Bloedel Bequest 77.1.54



Ad Reinhardt, *Collage*, 1938

64 Elyn Zimmerman (b. 1945)

Untitled, 1974

Graphite on paper and photographs; 30 pieces, 30 x 288

(76.2 x 731.5) overall

Gift of Leonard and Ruth Bocour 75.5

William Zorach (1887-1966)

Two Figures, 1929

Conte crayon on paper, 29¼ x 18¼ (74.3 x 46.4)

Gift of the artist's children in honor of John L. H. Baur 74.69

Barbara Zucker (b. 1940)

Untitled, 1973

Kapok and natural rubber latex on paper, 45 x 47

(114.3 x 119.4)

Anonymous gift 73.82



